

Q. HORATII FLACCI

Ed. Libris. Francisci DE Roberti Raines.

Arte Poetica Liber. 1820.

A D

P I S O N E S.



H O R A C E's Treatise

Concerning the

A R T of P O E T R Y.

Together with

N O T E S C R I T I C A L, H I S -
T O R I C A L and P O E T I C A L.

By the Earl of ROSCOMMON.

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To the MOST LEARNED the
PROVOST, FELLOWS,
and SCHOLARS,
OF THE
UNIVERSITY
OF
DUBLIN,

This EDITION of
HORACE's ART of POETRY,
WITH THE
TRANSLATION,

IS
Most Humbly Inscrib'd,

BY THE

EDITOR.

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P R E F A C E

T O T H E

Art of POETRY.

I Have seldom known a Trick succeed, and will put none upon the Reader; but tell him plainly, that I think it could never be more seasonable than now to lay down such Rules, as, if they be observ'd, will make Men write more correctly, and judge more discreetly: But Horace must be read seriously or not at all, for else the Reader won't be the better for him, and I shall have lost my Labour. I have kept as close as I could, both to the Meaning, and the Words of the Author, and done nothing but what I believe he would forgive if he were alive; and I have often ask'd my self that Question. I know this is a Field,

Per quem magnus equos Aurunca flexit Alumnus.

But with all the Respect due to the Name of Ben. Johnson, to which no Man pays more

B

Vene-

Veneration than I; it cannot be deny'd, that the Constraint of Rhime, and a literal Translation (to which Horace in this Book declares himself an Enemy) has made him want a Comment in many Places.

My chief Care has been to write intelligibly, and where the Latin was obscure, I have added a Line or two to explain it.

I am below the Envy of the Criticks, but if I durst, I would beg them to remember, that Horace ow'd his Favour and his Fortune to the Character given of him by Virgil and Varius, that Fundanius and Pollio are still valued by what Horace says of them, and that in their Golden Age, there was a good Understanding among the Ingenious, and those who were the most Esteem'd were the best Natur'd.

ROSCOMMON.

O F

OF THIS
TRANSLATION,
And of the
Use of POETRY.

By EDMUND WALLER, Esq;

R OME was not better by her *Horace* taught,
Than we are here, to comprehend his Thought:
The Poet writ to Noble *Piso*, there,
A Noble *Piso* does instruct us here,
Gives us a Pattern in his flowing Stile,
And with rich Precepts does oblige our Isle,
Britain, whose Genius is in Verse express'd
Bold and sublime, but negligently dress'd.

Horace will our superfluous Branches prune,
Give us new Rules, and set our Harp in Tune,
Direct us how to back the winged Horse,
Favour his Flight, and moderate his Force.
Though Poets may of Inspiration boast,
Their Rage ill govern'd, in the Clouds is lost;

4 *Of this Translation, and*

He that proportion'd Wonders can disclose,
At once his Fancy and his Judgment shows.

Chast moral Writing we may learn from hence;
Neglect of which no Wit can recompence;
The Fountain which from *Helicon* proceeds,
That sacred Stream should never water Weeds,
Nor make the Crop of Thorns and Thistles grow,
Which Envy or perverted Nature sow.

Well-sounding Verses are the Charm we use,
Heroick Thoughts, and Virtue to infuse;
Things of deep Sense we may in Prose unfold,
But they move more, in lofty Numbers told;
By the loud Trumpet, which our Courage aids,
We learn that Sound, as well as Sense persuades.

The Muse's Friend, unto himself severe,
With silent Pity looks on all that Err;
But where a brave, a publick Action shines,
That he rewards with his immortal Lines;
Whether it be in Council or in Fight,
His Country's Honour is his chief Delight;
Praise of great Acts, he scatters as a Seed,
Which may the like, in coming Ages, breed.

Here

Here taught the Fate of Verses, always priz'd
With Admiration, or as much despis'd,
Men will be less indulgent to their Faults,
And Patience have to cultivate their Thoughts;
Poets lose half the Praise they should have got,
Could it be known what they discreetly blot,
Finding new Words, that to the ravish'd Ear,
May like the Language of the Gods appear.

Such as of old, wise Bards employ'd, to make
Unpolish'd Men their wild Retreats forsake;
Law-giving Heroes, fam'd for taming Brutes,
And raising Cities with their charming Lutes:
For rudest Minds with Harmony were caught,
And civil Life was by the Muses taught.

So wand'ring Bees would perish in the Air,
Did not a Sound, proportion'd to their Ear,
Appease their Rage, invite them to the Hive,
Unite their Force, and teach them how to thrive,
To rob the Flow'rs, and to forbear the Spoil,
Preserv'd in Winter by their Summer's Toil,
They give us Food, which may with Nectar vie,
And Wax that does the absent Sun supply.

REMARKS

ON

Horace's Art of Poetry.

IN *Asia, Greece, Macedonia and Egypt*, there were, Time out of Mind, select Assemblies of Persons to examine the Writings of the Poets and Orators. *Augustus* erected such a Society at *Rome*, and encourag'd them by Rewards and Honours. He assign'd them the *Temple and Library of Apollo* to meet at. And to this the Assemblies of Learned Men, which we call *Academies*, owe their Origin. *Theodorus Marcius*, who however does not tell us his Authority, says the Number of this *Roman Academy* was Twenty, of which Five or Seven can only be term'd *Judges*. He goes so far as to give us the Names of 'em, and whether he is right or not, he cou'd not have nam'd better Men than his Society was compos'd of. As *Virgil, Varius, Tarpa, Mecenas, Plotius, Valgius, Octavius, Fuscus*, the two *Viscus's*, *Rollio*, the two *Messala's*, the two *Bibulus's*, *Servius, Fulvius, Tibullus, Piso* the Father, and *Horace*. The only Foundation I know for this Assertion of his, is the End of the Xth Satyr of the First Book. He is not satisfy'd to give us a List of this *Academy*; he will have it that it was on Account of *Horace's* being a Member of it, that he was put upon writing *The Art of Poetry*, and collecting all the Rules, and all the Judgments that were made in the Society. I wish with all my Heart this was so, because what *Mr. La Bruyere* says of such Assemblies would not then be true, that they never produc'd any Work which was Entire and Perfect in its Kind. But whether *Horace* wrote this Piece as a publick Matter, or private, his Design was to give the *Romans* an *Art of Poetry*, that should take in all that *Aristotle, Criso, Zeno, Democritus*, and

Neop.

Neoptolemus of Paros had written on the Subject. Nay some will have it, that 'tis almost nothing else but a Compilation of the most excellent Rules of the Latter. For Porphyrius writes, *In quem librum coniecit precepta Neoptolemi de Arte Poetica, non quidem omnia, sed eminentissima.* Horace has in this Book set down Neoptolemus's Rules for the Art of Poetry, not all indeed, but the most Excellent of them. As he did not write it regularly, nor observe any other Order than Chance threw in his Way; so there is no Method, and no Connection of Parts in this Treatise, which seems not to be finish'd: He having not Time to give the last Hand to it; or what is more likely, not being willing to be at the Trouble. Those who believe it would be more perfect if his Verses were transpos'd, are mistaken. All we can do, in my Opinion, is to mark the void Spaces, and to divide the Heads without changing the Form: This was Monsieur Le Fevre's Judgment. The Want of Connection is not without its Graces, especially in Rules, which should be free, and have nothing in them either loose or languishing. The Order *Heinsius* would put it in, seems only to shew the Beauty of the Disorder in which *Horace* left it.

Next to *Aristotle's Art of Poetry*, I know of no Piece of Criticism in Antiquity, which is more excellent than this. All his Decisions are so many Truths drawn from the Nature of the Things he treats of. *Julius Scaliger* err'd very much against good Sense and Reason, in what he said of this Work. *Will you know*, says he, *what I think of Horace's Art of Poetry?* 'Tis an Art taught without Art. *De Arte qua res quod sentiam, Quid? Equidem quod de Arte sine Arte tradita.* Though 'tis only an Epistle like the preceding Ones, yet *Horace* gives it the Title of *The Art of Poetry, De Arte Poetica*, to distinguish it from the Others, in which he treated of this Art only occasionally. The Antiquity of this Title is not to be doubted of, since *Quintilian* quotes it in the III^d Chapter of his VIIth Book, *Id enim tale est monstrum quale Horatius in prima Parte Libri de Arte Poetica fingit: humano capiti, &c.*



D E

ARTE POETICA

L I B E R,

AD PISONES.

HUMANO capiti cervicem pictor equinam
Jungere si velit, & varias inducere plumas,
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne;
5 Spectatum admissi risum teneatis amici?

Credite,

L. 1. *Humano capiti cervicem pictor equinam.* Horace all at once lays down the most general and necessary Rule, on which all the rest are founded, which is the Simplicity and Unity of the Subject, in the Disposition, the Ornaments, and the Stile. He could not render the Faults committed against this Unity better than by comparing them to this Extravagance in a Picture.

L. 2. *Ut turpiter atrum desinat in piscem mulier formosa superne.* As Virgil in his III^d Book represents Scylla.

Prima, hominis facies, & pulcro pectore Virgo
Pube tenus, postrema immani corpore pistris
Delphinum caudas utero, commissa luporum.

Upwards



H O R A C E

O F T H E

ART of POETRY.

IF in a Picture (*Piso*) you should see
A handsome Woman with a Fishes Tail,
Or a Man's Head upon a Horse's Neck,
Or Limbs of Beasts of the most diff'rent kinds,
Cover'd with Feathers of all sorts of Birds,
Would you not laugh, and think the Painter mad?

Trust

Upwards 'tis a Beautiful Figure, and a very Beautiful Virgin for half its Body; downwards 'tis a horrible Whale, ending in a Dolphin's Tail, join'd to a Wolf's Belly. Ater Piscis for a horrible Fish, as Porphyry, atrum piscem, belluam marinam, &c.

L. 5. *Spectatum admissi risum teneatis amici.*] Taken from the Custom of Painters, and Sculptors, to expose a Statue or Portrait when finish'd, and to Publish, that it might be seen on such a Day. At which time great Numbers of Spectators us'd to come to view it.

L. 6.

Credite, Pisones, isti tabula fore librum

Persimilem, cujus, velut agri somnia, vana

Fingentur species: ut nec pes, nec caput uni

Reddatur forma. Pictoribus atque Poëtis

10 *Quidlibet audendi semper fuit aqua potestas.*

Scimus, & hanc veniam petimusque damusque vicissim:

Sed

L. 6. *Credite, Pisones.*] To prevent the *Piso's* giving into the vulgar Error, that the breach of Unity is no Fault, he says, *Credite, Believe, be Convinc'd.* He was afraid these young Gentlemen should be led away by bad Poets, whose Interest it was that this Rule should not be Establish'd. Tho' this Epistle is address'd to *Piso* and his Children, as appears by the 24th Verse, yet 'tis to his Children more particularly; and thus the Difference *Porphyry* speaks of is reconcil'd: *Scribit ad Pisones viros nobiles disertosque patrem & filios, vel, ut alii volunt, ad Pisones Fratres.* Horace writes to the Young *Piso's* and their Father, or as others pretend, only to the Children.

Pisones.] There were Three or Four Families of these *Piso's* in Rome at the same time, who were all *Calpurnians*, and said they descended from *Calpus* the Son of *Numa*. One was that of *Cneus Piso* of *Plancina*, who kill'd himself, being accus'd of Poysoning *Germanicus*, and left two Children, *Cneus* and *Marcus*. But it cou'd not be these *Piso's* to whom *Horace* addresses, for these Children were not Born, or were very Young, when this Epistle was written. There was another Branch of the *Piso's* called *Cesonins*, that descended from *Lucius Piso*, who had been Censor, and whose Daughter *Calpurnia*, *Julius Cesar* Marry'd; *Piso* who was Consul with *Drusus Libo*, in the Year of Rome DCCXXXVIII, was his Son, *Horace* being One and Fifty Years Old in that Consulute. *Augustus* gave the Governments of Rome and *Thrace* to this *Piso*, who was a Man of Pleasure, a Confident to both *Augustus* and *Tiberius*, Great Pontiff at Four-score Years of Age, Rome Urbis 785; And to this *Piso* and his Children it is that *Horace* writes.

Isti

Trust me, that Book is as ridiculous,
Whose incoherent Stile (like sick Mens Dreams)
Varies all Shapes, and mixes all Extreame.
Painters and Poets have been still allow'd
Their Pencils, and their Fancies unconfin'd.
This Privilege we freely give and take;

But

Isti tabula fore librum persimilem.] He is not satisfy'd with saying, that a Writing so varnish'd, will be like this Monster, he adds *persimilem*, it will be entirely like.

Librum.] All Writings of what Nature soever, tho' he treats particularly of *Epick* and *Dramatick* Poetry.

L. 7. *Velut agri somnia.*] Like the Dreams of a Sick-Man, always Rambling.

Vana species.] Ideas of Things that do not subsist together in Nature, and are only to be met with in the empty Brains of Sick-men, Mad-men, or bad Poets.

L. 8. *Ut nec pes, nec caput uni reddatur forma.*] An Explication of *vana species*, the Head and Feet of which are of a different Kind.

L. 9. *Pictoribus atque Poetis quidlibet audendi.*] The Answer of ill Poets, who will not subject themselves to the Rules of their Art. Poets and Painters, say they, may do what they please, nothing is too daring for them. They abuse the Privilege of Poetry, and thus excuse their most monstrous Fancies, and most extravagant Dreams. That Privilege is of great Extent, 'tis true; *Ovid* talks of the *Fecunda Licentia Vatum*; and *Lucian* asserts, that Painters and Poets are not accountable for their Fancies; but *Horace* is shewing us what Bounds they ought to set to this Licence.

L. 11. *Scimus.*] *Horace's* Answer to the Bad Poets; after having said, I know the Privilege of Poetry, he would go on *sed non*, but he's interrupted by the same Poets, who proceed.

Et hanc veniam petimus damusque vicissim.] My Opinion of this Verse is discover'd in the preceding Remark. Some will have it, that *Horace* continues his Answer without Interruption, that as a Poet he says, *Hanc veniam petimus, I demand*

Sed non ut placidis coëant immitia; non ut

Serpentes avibus gementur, tigris agni.

Inceptis gravibus plerumque & magna professis,

15 *Purpureus, latè qui splendeat, unus & alter*

Affuitur

demand this Permission; As a Critick, he adds, *Damusque vicissim*, I give it in my Turn. This agrees with the Old Commentator, who writes, *petimus quidem ut Poetae, damus autem ut Critici*. But how could Horace demand Permission to use this Liberty, when he never look'd upon himself as a Poet? There must be a Mistake in this Passage. After he had said *Scimus* he is interrupted, as is observ'd before, by the ill Poets *Et hanc veniam petimus damusque vicissim*. We claim the Privilege, as we give it to others. He cannot mean himself, he being no Poet, as he declares afterwards, *Nil scribens ipse*. Besides the Dialogue is more agreeable, more lively, and more like Horace's Manner.

L. 12. *Sed non ut placidis coëant immitia.*] Horace's Answer, We give you the Privilege you demand, but on Condition you do not abuse it. I, a long Time, thought the first Thirteen Verses of this Epistle were a Sort of Dedication and Preface, and that Horace, to excuse the Disorder in which he left it, wrote to the Piso's; *The Book I address to you is like the Picture I have been speaking of*, In which I was mistaken. He would then certainly have written it *Fore Librum hunc similem*. Add to this, that not looking upon himself to be a Poet, nor on his *Art of Poetry* as a Work of Importance, 'tis not likely he should go about to excuse its Want of Regularity; it being neither Necessary nor Possible to observe it in such a Treatise as this. The Discovery of the Dialogue between the Bad Poets and Horace confirms me in the Opinion that I was mistaken, and my Reason has convinc'd several good Judges of the same Mistake.

Ut

But Nature, and the common Laws of Sense
 Forbid to reconcile *Antipathies*,
 Or make a Snake engender with a Dove,
 And hungry Tigers court the tender Lambs.

Some that at first have promis'd mighty Things,
 Applaud themselves, when a few florid Lines
 Shine through th' insipid Dulness of the rest ;

Here

Ut placidis coëant immitia.] Painters and Poets are only Imitators, and are to paint only what is or what may be ; there being nothing else that can be imitated. But they have both often abus'd their Art, and forsaken probable Ideas for monstrous Imaginations. *Vitruvius* complains of this Fault in Painters, in the Vth Chapter of his VIIth Book : From hence proceed *Grotesques*, which are not to be compar'd to a Regular Figure. This Rule of *Horace* is one of the most Important in the *Art of Poetry* ; never to join Incompatible Subjects, nor offend against Nature, Verisimilitude and Truth.

L. 14. *Inceptis gravibus plerumque & magna professis.*] He comes from the general Rule to particulars, and gives an Example of the vicious Variety which he condemns. He chuses One that's the least shocking, but 'tis by so much the more dangerous *Vice*, by how much it slides in under an Appearance of Virtue. He is speaking of Descriptions, a Snare which is almost inevitable to little Genius's. *Horace* shews us how apt Poets are to fall into the *Ridiculous* by this Means : From grave and serious Beginnings, which promise sublime and marvellous Things, they descend into a shining Description of a Wood, an Altar of *Diana*, a River, the *Rhine*, the Rainbow ; their Descriptions are scotch'd together like Patch-work. Their Patches, indeed, are Purple, but are Childish and Extravagant, because ill plac'd. Writers must never abandon themselves to such Digressions, let them be of what Nature soever, when their Design calls them elsewhere.

Affuitur pannus; cum lucus, & ara Diane,

Et properantis aquæ per amœnos ambitus agros,

Aut flumen Rhenum, aut pluvius describitur arcus.

Sed nunc non erat his locus: & fortasse cupressum

20 *Scis simulare: quid hoc, si fractis enatat exspes*

Navibus, ære dato qui pingitur? amphora cœpit

Institui: currente rotâ cur urcens exit?

Denique

L. 16. *Cum lucus & ara Diana.*] I believe with *Theodorus Marcius*, he speaks of the Wood and Altar of *Aricia*, pretended to have been built by *Orestes*, who there consecrated the Statue of *Diana Taurica*, which, when he had kill'd King *Thôas*, he brought from *Scythia*. The Poets thought this a fine Subject for Descriptions. It took in *Orestes*, *Diana Taurica*, her Sacrifices in *Scythia*, and at *Aricia*, with the odd Custom in her Temple. There cou'd be but one Priest, and he a Fugitive. He must with his own Hand kill the Priest his Predecessor, if he would get into his Place. For which Reason the Priest who held it was always arm'd to defend himself. *Ovid* calls this Temple of *Aricia*, a Kingdom acquir'd by the Sword and with a criminal Hand,

Partaque per gladios regna nocente manu.

L. 18. *Aut flumen Rhenum.*] *Horace* had without doubt been often tird with the Description of the *Rhine*, in the Poems written on *Augustus's* Victories on that Side. The bad Poets never omit plunging into that River, as *Alpinus*, of whom he speaks in the Xth Satyr of the 1st Book.

*Turgidus Alpinus jugulat dum Memnona, dumque,
Distingit Rheni luteum caput, &c.*

Aut

Here they describe a Temple, or a Wood,
Or Streams that through delightful Meadows run,
And there the Rainbow, or the rapid *Rhine*,
But they misplace them all, and croud them in,
And are as much to seek in other things,
As he that only can design a Tree,
Would be to draw a Shipwreck or a Storm.
When you begin with so much Pomp and Show,
Why is the End so little and so low?

Be

Aut pluvius describitur Arcus.] The Rainbow is as likely as any Thing to turn a wretched Poet's Brain. The wonderful Mixture of its Colours are with them so worthy of Admiration, that they let no Opportunity slip to describe it; few imitating in this the Discretion of *Homer* and *Virgil*. *Homer* says not above one Word of her, and *Virgil* but two Lines.

*Ergo Iris croceis per cælum roseida pennis
Mille trabens varios adverso sole Colores
Advolat.*

A Description as Rapid as *Iris*'s Flight.

L. 19. *Et fortasse cupressum scis simulare.*] The young Poets and Painters began the Practice of their Arts with Descriptions and Imitations of *Cypress*s.

L. 20. *Si fractis enatat ex spes navibus.*] What's the Painting of *Cypress*s to that of a Wreck? What are Descriptions in Poetry, when illustrious Actions are the Subject of the Song? *Horace* alludes to those *ex voto* Pictures, made by such as had escap'd Shipwreck.

L. 21. *Amphora caput institui, currente rota cur Urceus exit?*] An Image taken from a Potter, who commonly began his Trade by making little Pots called *Urceos*, and ended

Denique sit quod vis simplex duntaxat & unum.

Maxima pars vatum (pater, & juvenes patre digni)

25 *Decipimur specie reſti. Brevis eſſe laboro,*

Obscurus ſio. ſectantem levia, nervi

Deſciunt animique: profeſſus grandia, turget:

Serpiſ humi, tutus nimium, timiduſque procella:

Qui variare cupit rem prodigialiter unam,

30 Del-

ended with a great Pitcher called *Amphora*, which was his Maſter-piece. To begin with an *Amphora* and end with an *Urceus*, is like a Poet who after a magnificent Beginning falls and is loſt in Deſcriptions. *Amphora* answers to *inceptis gravibus*, and *Urceus* to *purpureus pannus*.

L. 23. *Denique ſit quodvis ſimplex duntaxat & unum.*] The Rule that reſults from what he has ſaid. Simplicity and Unity are entirely oppoſite to the Fault he has been ſpeaking of. Deſcriptions, which have no immediate Relation to the Subject, corrupt and deſtroy them. *Homer*, *Virgil*, and *Sophocles*'s Deſcriptions are all neceſſary, and well introduc'd.

L. 25. *Decipimur ſpecie reſti.*] This is not a new Rule, but the general Reaſon of the Fault he has been explaining: We are deceiv'd by Appearance in the Beauties of Art, as well as thoſe of Nature; a Poet thinks to adorn his Subject by Deſcriptions, and he ſpoils it. *Brevis eſſe laboro*, *obscurus ſio*, &c. are Examples to confirm this Propoſition.

Brevis eſſe, &c.] Brevity is certainly one of the great Beauties of Diſcourſe; but ſo near a Neighbour to Obſcurity, that it is very difficult in following the one, not to fall into the other. Perſpicuity is the principal Virtue, *Virtus prima perſpicuitas*.

L. 26.

Be what you will, so you be still the same.

Most Poets fall into the grossest Faults,
Deluded by a seeming Excellence:
By striving to be short, they grow Obscure;
And when they would write smoothly, they want
Their Spirits sink; while others that affect Strength,
A lofty Stile, swell to a Tympany;
Some tim'rous Wretches start at ev'ry Blast,
And fearing Tempests, dare not leave the Shore;
Others, in Love with wild Variety,

C

Draw

L. 26. *Sequantem levia, nervi deficiunt.*] As by endeavouring to make strong Verses and Expressions, an Author renders them hard and rough, so by endeavouring to polish, he very often weakens them.

L. 27. *Professus grandia, turget.*] They fall into this Error, that stretch what is *Grand* too far; as *Gorgias*, in calling *Xerxes* the *Jupiter of the Persians*, and he who call'd *Brutus* the *Sun of Asia*; they become Bombast, when they study to be *Great*.

L. 28. *Serpit Humi, tutus nimium, timidusque procelle.*] Poetry is a Sea, and those who sail on it, if they are wise, will never venture too far from the Shoar, nor come too near it. *Horace's* Expression seems rather to be borrow'd from *Birds*, who creep on the Ground, when the Winds and Storms make 'em afraid of rising into the Air.

L. 29. *Qui variare cupit rem prodigialiter unam.*] This Verse proves that whatever he has already said is only the consequence of the same Rule. For he returns to it again, by shewing, That those who to arrive at the *Marvellous*, which he here terms *Prodigious*, vary a Subject, and tack to it pompous Descriptions, form Monsters. *Omnia Monstra faciunt,*

30 *Delphinum sylvis appingit, fluctibus aprum.*

In vitium ducit culpa fuga, si caret arte.

Æmilium circa ludum faber imus & ungues

Exprimet, & molles imitabitur ære capillos;

Infelix operis summâ, quia ponere totum

35 *Nesciet. hunc ego me, si quid componere curem,*

Non magis esse velim, quàm pravo vivere naso,

Spectandum nigris oculis, nigroque capillo.

Sumite

faciunt, says *Catullus*. 'Tis as if they should place Dolphins in the Woods, and Boars in the Sea. The Word *prodigialiter* is taken here in a good Sense, as are often our Words *Prodigious* and *Prodigiously*. For it must not be imagin'd that it refers to *Appingit*.

L. 31. *In vitium ducit culpe fuga.*] The Fear of falling into one Vice, is frequently the Occasion of our falling into a greater than that which we endeavour'd to avoid. We would shun a tedious Uniformity, and we are guilty of a monstrous Mixture: The Reason is, we make this Mixture without Art, which can only teach us to do it, and not offend Uniformity. Our best Examples are *Homer*, *Theocritus*, and *Virgil*.

L. 32. *Æmilium circa ludum faber imus.*] *Horace* here means a certain Statuary, who liv'd at the Bottom of the *Circus*, near a Place call'd the *Hall of Æmilius*; because a Fencing Master, nam'd *Æmilius Lentulus*, kept his Gladiators there. This Statuary gave a great deal of Grace and Easiness to Hair, and finish'd the Nails admirably; but take his Statues all together they were wretched Pieces, there being no Connection of the Parts, nor that Agreement, which, like the Soul, adds Life and Action to the Figure, and is the

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Of the Art of Poetry. 19

Draw Boars in Waves, and Dolphins in a Wood;
Thus fear of Erring, join'd with want of Skill,
Is a most certain way of Erring still.

The meanest Workman in th' *Æmilian* Square,
May grave the Nails, or imitate the Hair,
But cannot finish what he hath begun;
What is there more ridiculous than he?
For one or two good Features in a Face,
Where all the rest are scandalously ill,
Make it but more remarkably deform'd.

C 2

Let

All in All in a Statue. 'Tis the same with Poets, who know not how to make any Thing but a Description, to express a Sentiment, or make a strong Comparison, with all which they are at the best but miserable Poets.

L. 34. *Ponere totum.*] *Ponere*, to put, for to do, to make, as in the Greek *τιθέναι*: He says elsewhere, *Solers nunc hominem ponere nunc deum*; and *totum* is what we call *All together*, a Term properly used in Painting and Sculpture, when Pictures or other Pieces, consisting of many Figures, are so dispos'd, that the different Parts agree to form one single and the same Whole, and represent one single Object. 'Tis also made use of in Pieces where there is but one Figure, either in Sculpture or Painting, the different Parts of which ought to have so natural a Connection with each other, that they may form but one single and the same Body. 'Tis not enough that the Artist knows how to make an Head, an Arm, a Foot, he must understand how to put the whole together, so that it may be one single Figure, which has nothing maim'd in it, but is every where equally well design'd and finish'd.

L. 36. *Quàm pravo vivere Naso.*] If a Man has an ugly Nose, he will be ugly, tho' all the other Parts of his Face are

*Sumite materiam vestris, qui scribitis, equam
Viribus, & versate diu, quid ferre recusent,
40 Quid valeant humeri. cui lecta potenter erit res,
Nec facundia deferet hunc, nec lucidus ordo.*

*Ordinis hac virtus erit, & venus, aut ego fallor,
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat, & presens in tempus omittat ;*

45 Hoc

are beautiful ; and a Poet, if all the other Parts of his Poem be fine, will be an ill Poet, if he offends against Simplicity and Unity.

L. 38. *Sumite materiam vestris, qui scribitis, equam Viribus.*] Every Poet who makes choice of a Subject that is not proportionable to his Strength offends against the Art of Poetry ; and 'tis impossible he should succeed. See the Remarks on the 26th Chapter of Aristotle's Art of Poetry.

L. 39. *Et Versate diu, quid ferre recusent.*] A Man must not presently conclude, that because he has by Chance made a good Madrigal, Epigram, or Song, he's therefore fit to write an Heroick Poem ; he is to consider his Strength Tibullus would perhaps have written bad Odes, and Horace bad Elegies. The Hebrews had a Proverb upon this, *Pro Camelo Sarcina, Suit your Burthen to your Camel.*

L. 40. *Cui lecta potenter erit res.*] Potenter, for according to his Strength.

L. 42. *Ordinis hac Virtus erit, & Venus, aut ego fallor.*] Horace here explains in a few Words, the Virtue and Grace of the Order a Poet ought to observe in the Disposition of his Subject ; and adds these Orders, *aut ego fallor*, it being a new Rule of his, made by him, from the Practice of the greatest Authors of Antiquity.

L. 43. *Ut jam nunc dicat, jam nunc debentia dici pleraque differat.*] This *debentia dici* serves for two Propositions, dicat

Of the Art of Poetry.

21

Let Poets match their Subject to their Strength,
And often try what Weight they can support,
And what their Shoulders are too weak to bear,
After a serious and judicious Choice,
Method and Eloquence will never fail.

As well the Force as Ornament of Verse,
Consist in chusing a fit Time for things,
And knowing when a Muse should be indulg'd

C 3

In

cat & differat. The Construction and Sense of the Passage is this; *Ut jam nunc dicat debentia dici jam nunc, & pleraque differat jam nunc debentia dici:* Let him say at first Things that ought to be at first said, and reserve for another Time the greatest Part of those that should also have been said at first. Horace discovers here one of the greatest Secrets of Poetry. In Dramatick Poetry, as well as Epick, the great Masters open the Scene as near as they can to the Catastrophe, always taking the Action at the Moment it draws to an End: They artfully bring in afterwards the Events preceding, which they should not have told us at first, as in a History. Homer, Sophocles, Euripides, never did otherwise. By this keeping off the Catastrophe, by probable and natural Incidents, when we every Minute expected it, our Curiosity is the more inflam'd, and all the Passions are mov'd in us one after another, which could not be done in a methodical Order; to prove this, we need only read Apollonius's *Argonauts*; Longinus owns there is not a single Fault in that Piece, and yet 'tis mortally tedious, and the chief Reason is, 'tis methodical, and prosecuted without Interruption from the Beginning to the End: the greatest Fault it could have, for there's nothing so dull as a Poet;

*Who when he sings a Hero's glorious Deeds,
Writes a dry History, and by Dates proceeds.*

L. 45.

45 *Hoc amet, hoc spernat promissi carminis auctor.*

*In verbis etiam tenuis cautusque serendis,
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. si forte necesse est*

Indiciis

L. 45. *Hoc amet, hoc spernat.*] Having spoken of the Order, he comes now to the Choice of the Incidents, which is not easy to be made: What is good for the Epick Poem, is not for Tragedy; neither is it sufficient to know which to take and which to refuse. The Poet must put those he takes in their proper Place, where their Effect may be most surprising, and most convenient for the Poem, since the same Thing plac'd in a different Manner has a quite different Effect.

Promissi carminis.] A Poem that has been a long while expected, and rais'd the Curiosity of the Publick: For every Thing which the World have great Expectations of, should be more perfect than what they do not expect. *Horace* had, perhaps, *Virgil's Aeneis* in view; 'twas several Years after that Poem was expected, that it appear'd, *Nescio quid majus nascitur Iliade.*

L. 46. *In verbis etiam tenuis*] From the Disposition of the Subject, and the Choice of the Incidents, he comes to the Question, Whether the Poet is allow'd to invent new Words: He maintains that he is, and lays down the Rules for it, *Tenuis, subtile, agreeable, fine.*

L. 47. *Notum si callida verbum reddiderit junctura novum.*] New Words are of two Sorts, Simple or Compound. We shall hereafter talk of Simple. Compound are such as are made of two Words, as *Velivolum, Saxifragum*. This Composition *Horace* here terms *Juncturam*: There are two other Constructions of this Verse quite different; some pretend *Horace* is not speaking of Words but of Expressions, when by the help of Epithets, Adverbs, &c. we determine certain known Phrases from an ordinary Use to an extraordinary, as *Horace* has often practis'd with so much Success, that *Petronius* says of him, *Horatii Curiosa Felicitas, and Quintilian,*

In her full Flight, and when she should be curb'd.

Words must be chosen, and be plac'd with Skill:
You gain your Point, if your industrious Art
Can make unusual Words easie and plain;

C 4

But

tilian, Verbis felicissime audax. This Construction is more ingenious than true. *Horace* would never have call'd it *Juncturam*, which denotes necessarily a Binding, a Connecting, as when out of two Things one is made. Further, 'tis neither possible nor natural to give Rules for such Boldnesses as these, which depend on every Man's *Goût*, on his Genius, and his Knowledge of the Force and Extent of Words. In short, this Rule would be out of its Place here, since *Horace* says in the preceding Verse, in *Verbis serendis*, which cannot admit of such an Explanation: The other Construction is, *Si callida junctura reddiderit Verbum Novum, Notum*: If you so make use of a new Word, that the Place where you put it may make it be known, and render the true Signification to be at first Sight easily comprehended. Which Construction seems to me to be neither so good nor so true as the other, nor indeed to be maintain'd. The Question is not concerning the placing of Words, but of making, *de Verbis serendis*; and what *Horace* adds afterwards of new simple Words is an undoubted Proof that he speaks here of Compound.

L. 48. *Si forte necesse est Indiciis monstrare recentibus abdita rerum.*] This relates to simple Words, which *Aristotle* terms *παιονήματα*, and *Cicero*, *Ficta*, Words never heard of before. *Horace* declares 'tis allowable for a Poet to make 'em, when he is oblig'd to express Things that are unknown, as the *Compass*, *Artillery*, *Powder*; he may then invent Words, but must take care that they express either the Nature of the Thing, or the Effect it produces. For this Reason *Homer* is commended, he being the first who said *Σιζε οφθαλμούς*, and *αδ-φογτες*; the first expresses admirably the hissing of red hot Iron thrown into Water, and the last the Barking of Wolves and Dogs. The French Word *Lapper* to lick, is of this kind.

Indiciis monstrare recentibus abdita rerum ;

50 *Fingere cinctutis non exaudita Cethegis*

Continget, dabiturque licentia sumta pudenter :

Et nova fictaque nuper habebunt verba fidem, si

Græco fonte cadent, parçè detorta. quid autem

Cæcilio Plautoque dabit Romanus, ademtum

55 *Virgilio Varioque ? ego cur, acquirere pauca*

Si possum, invidetur ; cùm lingua Catonis & Ennii

Sermonem patrium ditaverit, & nova rerum

Nomina

L. 49. *Indiciis.*] Words ought to be the Sign and Image of the Things they express : wherefore *Plato* calls them σημεῖα σόφειας.

L. 50. *Cinctutis non exaudita Cethegis.*] The *Cethegi* are here represented as a Masculine Sort of People, who in their Cloaths kept to the old Fashions of their Fathers, and despis'd the *Tunica*, as too cumbersome ; wearing only a kind of an Apron, which serv'd them instead of Drawers, from the Waste downwards, upon which they put their *Toga*. The Pane of it, which they threw over their left Shoulder, hung down their Backs, and left their right Arm bare : This Dress was call'd *cinctus Gabinus*, and was usually worn by Consuls and Pretors, whence we have the *cinctu Gabino*, in the VIIth Book of the *Æneis*, in *Silius Italicus*, and in *Lucan.* *Cinctulus* is an Epithet, which not only gives an Idea of Antiquity, but raises also Veneration.

L. 51. *Dabiturque licentia sumta pudenter.*] This Liberty must be us'd with Moderation. *Horace* confines it to very narrow Limits ; for he would have the invented Words to be Derivatives from the *Greek*.

L. 52.

But if you write of things abstruse or new,
Some of your own inventing may be us'd,
So it be seldom and discreetly done :
But he that hopes to have new Words allow'd,
Must so derive them from the *Græcian* Spring,
As they may seem to flow without Constraint.
Can an impartial Reader discommend
In *Varius*, or in *Virgil*, what he likes
In *Plautus* or *Cæcilius*? Why should I
Be envy'd for the little I invent,
When *Ennius* and *Cato's* copious Stile
Have so enrich'd, and so adorn'd our Tongue?

Men

L. 52. *Habebunt verba fidem.*] They shall have Authority, and be receiv'd.

L. 53. *Si Græco fonte cadent.*] If their Original be *Greek*; as if we should call a Man who leads an Elephant *Elephantista*; the *Latins* made also new simple Words of *Latin* Derivation, as of *Beatus*, *Cicero* made *Beatitas*; *Messala*, of *Reus*, *Reatus*; *Augustus* of *Munus Munerarius*; and *Horace*, of *Inimicus*, *Inimicare*, &c.

Parce detorta.] These new simple Words ought not only to be deriv'd from the *Greek*, but their Derivation must be easie and natural, the Analogy just and entire, they must not be bold and far fetch'd: This is what is meant by *Parce detorta*.

L. 54. *Quid autem Cæcilio Plautoque dabit Romanus*] Why should not *Varius* and *Virgil* have the same Liberty *Cæcilius* and *Plautus* had, who are both full of new Words: When did this Privilege cease, says *Quintilian*, *Quid natis postea concessum est, quando desit licere?*

L. 59.

Nomina protulerit ? licuit, semperque licebit

Signatum prasente notâ procudere nomen.

60 *Ut sylva foliis pronos mutantur in annos;*

Prima cadunt: ita verborum vetus interit a:as;

Et juvenum ritu florent modo nata, vigentque.

Debemur morti nos nostraque: sive receptus

Terrâ Neptunus classes aquilonibus arcet,

65 *Regis opus; sterilisque diu palus, aptaque remis,*

Vicinas urbes alit, & grave sentit aratrum:

SEN

L. 59. *Signatum prasente notâ procudere Nomen.*] He speaks of Words, as of Coin, which is not current without the public Stamp: *Prasens nota*, the Coin the Publick authorizes, which only has a Currency: So *Quintilian*, *ut Nummo cui publica forma est*. He calls *Form*, what *Horace* terms *Stamp*. The invented Word shou'd be clear, intelligible, and resemble those already in Use in its Termination. *Horace*, in the IId Epistle of the IId Book explains it further thus, *Adscisset nova quæ genitor produxerit Usus*.

L. 60. *Ut Sylvæ foliis.*] *Diomedes* the Grammarian quotes this Verse thus,

Ut folia in Sylvis.

This reading is most simple, the other most figurative; the Comparison is taken from the VIth Book of the *Ilias*, where *Homer* says, *ὡς περ φύλλον, ἡ γενεὴ τοῦ ἀνθρώπου ὡς φύλλον*, The Generation of Man is like that of Leaves, when the Leaves are blown off by the Winds, the Trees of the Forest bud and bring forth others which appear in the Spring. 'Tis thus with Man, when one Generation passes away another comes.

Men ever had, and ever will have, leave
 To coin new Words well suited to the Age.
 Words are like Leaves, some wither ev'ry Year;
 And ev'ry Year a younger Race succeeds.
 Death is a Tribute all things owe to Fate;
 The *Lucrine Mole* (*Cæsar's* stupendious Work)
 Protects our Navies from the raging North;
 And (since *Cethegus* drain'd the *Pontin Lake*)
 We plow and reap where former Ages row'd.

See

L. 63. *Debemur morti nos nostraque.*] Since every Thing wears away, why should we think Words will always have the same Force and Grace? All the noble Expressions *Horace* has collected in these six Lines, serve to render this Fall the more pleasant, *necum verborum stet honos*: For nothing contributes so much to the Ridiculous as the *Grand*.

L. 64. *Sive receptus terrâ Neptunus classes aquilonibus arcei.*] *Augustus* cut that space of Land which divided the Lake *Lucrinus* and the Lake *Avernus* from the Sea, and made a Port call'd *Portum Julium*, *Julius Cæsar* having begun to cut it. *Virgil* mentions it in the *11d Georgick*.

L. 65. *Regis Opus.*] To denote *Augustus*, not the *Work of the King*; that would have been invidious in the Infancy of the Monarchy, but a Royal Work, the *Work of a King*.

Sterilisque dîn palus aptaque remis.] He speaks of the *Pontin Marsh*. Tho' *Horace* here commends *Augustus* for draining it, he, in all likelihood, drain'd only a Part of it, or else the Marsh was apt to overflow again; for the Consul *Cethegus* drain'd it in the Year of *Rome* 593, and it was also drain'd again under *Theodorick*.

Seu cursum mutavit iniquum frugibus annis;

Doctus iter melius. mortalia facta peribunt:

Nedum sermonum flet honos, & gratia vivax.

70 *Multa renascentur, quæ jam cecidere; cadentque*

Quæ nunc sunt in honore vocabula, si volet usus;

Quem penes arbitrium est, & jus, & norma loquendi.

Res gesta regumque ducumque, & tristia bella,

Quo scribi possent numero, monstravit Homerus.

Versibus

L. 67. *Seu cursum mutavit iniquum frugibus annis.*] Banks rais'd by *Augustus* to hinder the Overflowing of the *Tiber*.

L. 69. *Mortalia facta peribunt.*] Since the most solid Works of Mankind perish, 'tis no wonder Words do. The same Turn is us'd by *Severus Sulpitius*, in his Letter to *Cicero*, Book IV. of *Cicero's* Epistles, Epist V.

L. 71. *Si volet usus; quem penes arbitrium est, & jus, & norma loquendi.*] Use is the Tyrant of Languages. *Socrates* confest to *Alcibiades*, in the first Dialogue of that Name, that the People is an excellent Master of Languages. We have in our Days a good Use and a bad Use, the good form'd by the polite Part of the Court, City, and the best Authors; the bad by the People. The Difference between us and the Antients, as well *Romans* as *Athenians*, arises from this, the People were there confounded, great and small together; from whence there was no sensible Variation in their Language: Among us the People have no Commerce with the Court, and accordingly their Language is quite different.

L. 74.

See how the Tyber (whose licentious Waves
So often overflow'd the neighb'ring Fields,)
Now runs a smooth and inoffensive Course,
Confin'd by our great Emperor's Command:
Yet this, and they, and all, will be forgot;
Why then should Words challenge Eternity,
When greatest Men, and greatest Actions die?
Use may revive the obsoletest Words,
And banish those that now are most in Vogue;
Use is the Judge, the Law, and Rule of Speech.

Homer first taught the World in Epick Verse
To write of great Commanders, and of Kings.

Elegies

L. 74. *Quo scribi possent numero, monstravit Homerus.*] He is speaking of the Epick Poem, and says, Homer has shewn in what Sort of Verse it ought to be written, the Heroick, which on'y agrees with the Majesty of the Epick. Aristotle says the same Thing in his Art of Poetry; and adds, *That whoever should undertake to write an Epick Poem in any other kind of Numbers, he would not succeed, for the Heroick Verse is the most grave and pompous.* He mentions it again in another Place of that Discourse. Most People imagine, that by Heroick Verse is meant the Hexameter, which is a Mistake: All Heroick Verses are indeed Hexameter, but all Hexameters are not Heroick Verses. Six Feet plac'd how you will make an Hexameter, but for an Heroick Verse you must keep the Laws prescrib'd by Homer. The first of which is to observe the Cessure call'd *tome penthemimeris*, that is, after the second Foot there must be a Syllable which finishes the Word, and is Sense, as,

Dardani...ique ro...gum.

The

75 *Versibus impariter junctis querimonia primum;*
Pòst etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emisit autor,
Grammatici certant, & adhuc sub judice lis est.

Archilochum proprio rabies armavit iambo.

80 Hunc

The Second is to observe the *Cesure* call'd *tome Heptamimere*; that is, after the third Foot, the Syllable which follows ought to close the Word and Sense. As,

Dardani---ique ro---gum capi---tis.

If neither of these Rules are observ'd, the *Penthemimere Cesure* must end with a *Trocheus*. That is, after the two first Feet the Word should end with one Long and one Short.

Infan---dum re---gina,

Or the *Heptamimere Cesure* must end also with a *Trocheus*: One Long and one Short after the third Foot,

Que Pax---longa re---miserat---arma.

which is very rare. Without the Observation of these Rules, the Verse will be *Hexameter* not Heroick; and the Criticks reject it, like that of *Virgil*,

Magnanimi Jovis Ingratum ascendere cubile.

which is forgiven him, being the only One among so many Thousands wherein these Rules are not observ'd.

L. 75. *Versibus impariter junctis querimonia primum.*] Elegy was at first only Lamentations for the Death of a Person, according to *Ovid* on *Tibullus's* Death,

Flebilis

Elegies were at first design'd for Grief,
Though now we use them to express our Joy :
But to whose Muse we owe that sort of Verse,
Is undecided by the Men of Skill.

Rage with Iambicks arm'd *Archilochus*,

Numbers

*Flebilis indignos Elegeia solve capillos
Ab nimis ex vero nunc tibi nomen erit.*

It was in time apply'd to the Joys and Griefs of Lovers :
As *Boileau* describes it :

La plaintive Elegie, &c.

Mr. *Dacier* prefers the French Description of the Elegy, as to its Origin and Improvement, to *Ovid's*.

L. 76. *Voti sententia compos.*] Joy for having obtain'd what they desir'd.

L. 77. *Exiguos Elegos.*] The Pentameter Verse is the Elegiack. *Horace* calls it *Exiguum* because it wants a Foot of the Hexameter. For this Reason he says, two Verses higher, *Versibus impariter junctis*. The Moderns want the Beauty of this Inequality in their Elegiacks. *Ovid* expresses it thus,

*Venit odoratos Elegeia nexa capillos,
Et puto pes illi longior alter erat.*

Emiserit autor, Grammatici certant.] *Horace* tells us it is not known who invented the Elegy, nor why it was so nam'd. *Terentius Maurus* says the same, and that some People will have it to be *Callinus*, others, *Theocles*, *Archilochus*, or *Terpander*.

L. 79. *Archilochum proprio rabies armavit iambo.*] He attributes the Invention of Iambicks to *Archilochus*. True, nobody wrote them so well as he, till his Time, but there were Iambick Verses long before him ; however, for his bringing them

80 *Hunc socci cepere pedem, grandesque cothurni,*

Alternis aptum sermonibus, & populares

Vincentem strepitus, & natum rebus agendis,

Musa dedit fidibus Divos, puerosque Deorum,

Et pugilem victorem, & equum certamine primum,

85 *Et juvenum curas, & libera vina referre.*

De-

them to such Perfection, they were called the *Iambicks* of *Archilochus*.

L. 80. *Hunc Socci cepere pedem, grandesque cothurni.*] *Soccus* the Sock of Comedy, *Cothurnus* the Buskin of Tragedy. Tragedy and Comedy using *Iambicks* as fittest for Conversation.

L. 81. *Alternis aptum Sermonibus.*] *Horace* assigns three Qualities to *Iambick Verse*; That 'tis proper for Conversation; that it composes best the Tumults of the Theatre, and is good to carry on the Action: As for the first, one can hardly speak in the *Greek* and *Latin Tongues* without making *Iambicks*; as both *Aristotle* and *Cicero* have observ'd. See the IVth Chap. of *Aristotle's Art of Poetry*; and *Cicero* tells us, *Magnam enim partem ex iambis nostra constat oratio.*

L. 82. *Et populares vincentem strepitus.*] Silences the Noise of the People; for the *Iambick Verse* not being much different from their ordinary Way of speaking, their Attention was the more easily engag'd: It is not so with the Modern Languages.

Et natum rebus agendis.] *Horace* took this from *Aristotle's Art of Poetry*, where 'tis said *Iambick and Tetrameter Verses* are proper to give Motion. The one is suited to Dances, the other to Action. *Quintilian* tells us why the *Iambick Verse*

Numbers for Dialogue and Action fit,
And Favourites of the Dramatick Muse.
Fierce, lofty, rapid, whose commanding Sound
Awes the tumultuous Noises of the Pit,
And whose peculiar Province is the Stage.

Gods, Heroes, Conquerors, Olympick Crowns,
Love's pleasing Cares, and the free Joys of Wine,
Are proper Subjects for the Lyrick Song.

D

Why

is proper for Action, *The Movement of it is quicker, &c, frequentiorem quasi pulsum habet, ab omnibus partibus insurgit, & a brevibus in longas nititur & crescit.*

L. 83. *Musa dedit fidibus Divos, puerosque Deorum.*] He is about to enter upon the Subjects of Lyrick Poetry; and it being not known who invented it, he ascribes the Invention to the Muses. *Orpheus* learnt it of the Muse *Calliope* his Mother, as in the XIth Ode of the Ist Book.

*Arte materna rapidos morantem
Fluminum lapsus.*

Divos, puerosque Deorum.] There were four Sorts of Lyrick Poems, *Hymns, Panegyrics, Lamentations*, and *Bacchanalian Songs*: *Hymns* and *Dithyrambicks* were for *Gods*; *Panegyrics* for *Heroes* and *Victors* at *Grecian Games*; *Lamentations* for *Lovers*; the general Name is the *Ode*. See the XIth Ode of the Ist Book, and the II^d Ode of the IVth Book.

Et juvenum curas & libera vina referre.] The fourth Kind of Lyricks, the Songs of the *Bacchanals*, on *Love, Mirth*, and *Wine*.

Descriptas servare vices, operumque colores,

Cur ego, si nequeo ignoroque, Poëta salutor?

Cur nescire, pudens pravè, quàm discere malo?

Versibus exponi tragicis res comica non vult:

90 *Indignatur item privatis ac prope socco*

Dignis carminibus narrari cœna Thyesta.

Singula quaque locum teneant sortita decenter.

Interdum

L. 86. *Descriptas servare vices, operumque colores.*] There is some Difficulty in this Verse, because it is not presently perceiv'd whether it relates to that which goes before, or that which comes after it. Horace having spoken of the different Subjects and Characters of Epick, Elegiack, and Iambick Poems, adds, that a Poet who does not know how to distinguish them, does not deserve the Name of one. He who would in the Elegy assume the Epick Tone, or would mix the Softness of the Elegy with the Roughness of the Iambick, would make but a sorry Poem of it. Mr. Dacier's Complaint of the French Poets touches all the Moderns, which is, that in most of 'em, their *Pastorals* are *Elegies*; their *Elegies*, *Epicks*; and their *Lyricks*, *Epigrams*.

Vices.] He calls *descriptas Vices*, *Vices attributæ*, *assignatæ*, the different Subjects, the different Characters, of these different Poems.

Operumque Colores.] The different Colours, the different Stile of each, their different Ornaments; compar'd to the Colours of Painters, which are different according to the different Subjects, and the different Impression they would make.

L. 88. *Cur nescire, pudens pravè, quàm discere malo.*] The Folly of most Men, who had rather hide their Ignorance, than by confessing endeavour to cure it.

L. 89. *Versibus exponi Tragicis res comica non vult.*] A Verse may be call'd *Tragick* or *Comick* on two Accounts; the first for

Why is he honour'd with a Poet's Name,
Who neither knows, nor would observe a Rule;
And chuses to be ignorant and proud,
Rather than own his Ignorance, and learn?

A Comick Subject loves an humble Verse,
Thyestes scorns a low and Comick Stile.
Let ev'ry thing have its due Place and Time.

D 2

Yet

for its Measure and Feet; for the *Tragick* and *Comick* Verse may be both *Iambicks*, and both admit of *Spondees*; yet there is a great deal of difference between them: The *Tragick* admits of the *Spondee* only in the first, third, and fifth Foot, which renders its Motion the more noble and pompous: The *Comick* admits it in all those Feet, because its Motion is thereby the more natural and unaffected. The second Reason why a Verse may be call'd *Tragick* or *Comick*, is on account of the Meanness of its Expressions and Figures. Thus it is certain that *Tragick* Verse ought not to be us'd in Comedy, nor *Comick* in Tragedy. *Horace* speaking of Feet and Measure, in the 253d Verse; I believe he intends here Expressions and Figures only: Nothing is more vicious than lofty Expressions and noble Figures in Comedy, for which the common Phrase is most proper; whereas Tragedy requires a sublime and bold Stile.

L. 91. *Narrari Cena Thyeste.*] He puts *Thyestes's* Supper for Tragedies in general. *Thyestes* eat his own Children, whom *Atrous* caus'd to be served up to him. This Story being one of the most tragical, is also recommended by *Aristotle* as a Subject for Tragedy. He says, *Narrari*, it ought to be told, and not reprented. See the 184th Verse.

L. 92. *Singula quaque locum teneant sortita deceter.*] The *Tragick* and *Comick* Stiles must not encroach upon one another; as *Quintilian* in the Xth Book, *Sua cuique propofita Lex, suus decor est; nec Comedia in Cothurnos affurgit, nec com- tra*

Interdum tamen & vocem comœdia tollit,

Iratuſque Chremes tumido deliſigat ore :

95 *Et tragicus plerumque dolet ſermone pedestri.*

Telephus & Peleus, cùm pauper & exul uterque,

Projicit

tra Tragœdia Socco ingreditur.-----Comedy muſt not aſſume the Buſkin, nor Tragedy the Sock. Nature has made this Law, and he who breaks it, errs againſt Decorum.

L. 93. *Interdum tamen & vocem Comœdia tollit.*] However, Comedy raiſes its Voice ſometimes, and Tragedy ſometimes makes Uſe of the Language of Converſation. Tragedy and Comedy being only Imitations of human Actions. The Stile ſhould be proportionable to the Subject, and the Actor; an angry Father in Comedy ſhould aſſume a lofty Tone, and ſpeak with Paſſion; and an afflicted Man in Tragedy wou'd be intolerable, if he ſpoke his Affliction in a ſublime and elegant Stile. See the IVth Satyr of the Iſt Book. *At pater ardens ſavit, &c.*

L. 94. *Iratuſque Chremes.*] Chremes aſſumes a Tragick Tone in the Vth Scene of Terence's *Heautontimorumenos*. *Non ſi ex capite ſis meo, &c.* Speaking to his Son, No, Clitipho, tho' you iſſu'd out of my Brain, as 'tis ſaid Minerva did out of Jove's, I would not ſuffer you to diſhonour me with your infamous Debaucheries. So Demeas, in the fifth Act of the *Adelphi*. *Heu mihi quid faciam ? quid agam ? quid Clamem ? &c.* *Hab, what ſhall I do ? What will become of me ? How ſhall I exclaim ? What Complaints ſhall I make ? Oh Heaven ! O Earth ! Oh the Seas of Neptune.* 'Tis allowable for Comedy to elevate its Stile, in all violent Paſſions, as well as that of Choler. In Terence's *Eunuch*, what Cherea ſays in the Transport of his Joy, would very well become a Tragedy. This is not to be done but with great Art.

L. 95. *Et Tragicus plerumque dolet Sermone pedestri.*] Tragedy gives leſs Occaſion for encroaching on the Comick Stile, than Comedy does on the Tragick. Horace muſt be taken here as meaning only in the great Diſtreſſes of Tragedy, where Grief ought to be expreſs'd in a ſimple and common Phraſe. Not all Grief however, wherefore Horace ſays, *plerumque* and not *ſemper*. Longinus determines it in general, that the *Sublime* is not proper to move Pity.

L. 96.

Yet Comedy sometimes may raise her Voice,
And *Chremes* be allow'd to foam and rail;
Tragedians too, lay by their State to grieve;
Peleus and *Telephus* exil'd and poor,

D 3

Forget

L. 96. *Telephus & Pelus cum pauper & exul uterque.*] *Peleus* and *Telephus*, two Greek Tragedies. These two Princes having been driven out of their Dominions, came to beg Assistance in Greece, and went up and down dress'd like Beggars. The two Pieces here referr'd to were *Euripides's*; that Poet, in *Aristophanes's* *Frogs*, talking of them as his own. See Act III. Scene I. For this Reason *Æschylus* calls *Euripides* a Beggar-maker, and a Patcher of Raggs. See also the 11d Scene of the IVth Act. You dress Kings in Raggs to move Pity. *Aristophanes* again makes merry with *Euripides's* *Telephus* in his *Acharnenses*, Act IV. Scene II. where he introduces *Dicæopolis* coming to borrow of *Euripides* *Telephus's* Beggars Equipage, the Staff, the Scrip, the Horn-Cup, &c. *Ab Friend*, says *Euripides*, you will after this Rate carry away my whole Play; and again, upon his farther Importunities, Thou wilt ruin me, dost not thou see thou wilt take away all my Tale from me. What adds to the Pleasantry of this Satyr on the *Telephus* of *Euripides*, is, that the whole Scene is in a Manner made up of his own Verses. *Theodorus Marcius* is therefore mistaken, in saying the *Exul* in *Horace* alludes to *Peleus* only, and not to *Telephus*; for *Telephus* himself says, How am I driven from my House in Want of every Thing necessary, &c. *Ennius* and *Nævius* brought *Euripides's* *Telephus* on the Roman Stage. In *Ennius* this exil'd King says, *Regnum reliqui septus mendici Stola*, I left my Kingdom in a Beggar's Habit. *Aristophanes* ridicules this Play of *Euripides*, for the Impossibility of a King's being reduc'd to Beggary. *Horace* is satisfy'd with saying *Pauper*. *Æschylus* also writ a *Telephus*; but one cannot believe he fell into the same Error of which he accuses *Euripides*, and introduces the King in Raggs.

L. 97. *Projicit Ampullas, & Sesquipedalia Verba.*] *Ampullas* for swelling Thoughts, *Sesquipedalia Verba*, for Bombast Words. *Sesquipedalia*, a Foot and half, for their Length. The Greeks often made compound Words of a prodigious Length,

Proicit ampullas, & sesquipedalia verba;

Si curat cor spectantis tetigisse querelâ.

Non satis est pulchra esse Poëmata; dulcia sunt;

100 *Et quocunque volent, animum auditoris agunto.*

Ut ridentibus arrident, ita flentibus adflent

Humani vultus. si vis me flere, dolendum est

Primum ipsi tibi; tunc tua me infortunia ludent,

Telephe, vel Pelœu: male si mandata loqueris,

105 *Aut*

Length, which were successful in the *Sublime*, but ridiculous in the *Passion of Grief*. See the III^d Epistle. *Ampullatur in Arte.*

L. 99. *Non satis est pulchra esse Poëmata; dulcia sunt.*] A Play should not only be *fine*, it should be *touching*. Horace here refers to the Ignorance of such as fancy they have made a *fine Play*, when they have been lavish of the Flowers of Rhetorick; all which are nothing if it does not move, for that's the principal End of *Dramatick Poetry*: 'Tis with this View Plato calls Tragedy *The most diverting and moving Effect of Poetry*. In *Dulcia*, Sweet moving, Horace imitates *Aristotle* in the XXth Chapter of his *Art of Poetry*. *Heinsius* mistakes the *fine* for *commendable*. Horace would certainly never have call'd a Play *commendable*, if it had not been moving. 'Tis thus in a Picture; the Business is not to make it glare with fine Colours without Conduct, but to render the Action sensible. In order to which, no Colour should be us'd but what will agree with it, and make the desir'd Impression.

L. 100. *Et quocunque volent.*] It should inspire all the Passions it pleases; *Hate, Fear, Terror, Pity.*

L. 102. *Si vis me flere dolendum est primum ipse tibi.*] Cicero has explain'd this Rule at large in his II^d Book *De Oratore*. Poets and Orators can never move an Auditory, if the Speakers

Forget their swelling and gigantick Words;
 He that would have Spectators share his Grief,
 Must write not only well, but movingly,
 And raise Mens Passions to what Height he will.
 We weep and laugh, as we see others do :
 He only makes me sad who shews the way,
 And first is sad himself; then, *Telephus*,
 I feel the Weight of your Calamities,
 And fancy all your Miseries my own.

D 4

But

Speakers do not shew that they are Themselves mov'd with the Passions they wou'd inspire. There is a Story of an old Greek Player named *Polus*, who in the *Electra* of *Sophocles*, us'd to play the Part of that Princess. It happen'd that a Son of his, whom he dearly lov'd, dy'd; and after the first Transports of his Grief were over, he took his Part again, and play'd *Electra*; in which, instead of the Urn with the false Ashes of *Electra*, he came in with the Urn wherein were the true Ashes of his Son; which embracing, he pronounc'd these Words, *Oh doleful Monument of him who was of all Mankind most dear to me*, with so natural a Grief, such true and lively Tears, that it had a prodigious Effect on the Audience. This Rule of *Horace's* is taken also from *Aristotle's Art of Poetry*; the Philosopher adding to the Precept the Means to perform it. The Poet, says he, when he is composing, must as far as possible imitate the Gestures and Actions of those he introduces on the Stage. He who is truly mov'd, will in the same Manner move those that hear him, &c.

L. 103. *Tunc tua me infortunia ladent.*] Then wou'd thy Misfortunes wound me. *Ladere* for commovere, to wound for to touch. So *βλάττω* in *Homer*.

L. 104. *Malè si mandata loqueris.*] *Horace* alludes to the Speeches *Telephus* and *Peleus* made, to oblige the Greeks to assist them. *Telephus* in *Euripides* begins his Discourse to the Athenians thus; Athenians, who are the Flower of Greece, do not

105 *Aut dormitabo, aut ridebo. tristia mæstum*

Vultum verba decent; iratum, plena minarum;

Ludentem, lasciva; severum, seria dictu.

Format enim natura prius nos intus ad omnem

Fortunarum habitum; juvat, aut impellit ad iram,

110 *Aut ad humum mærore gravi deducit, & argit:*

Pòst effert animi motus interprete linguâ.

Si

not take it ill, if in the miserable Condition I now am, I presume to speak before so fair an Assembly.

L. 105. *Tristia mæstum vultum verba decent.*] The greatest Poets have not always put such Words into the Mouth of Sorrow as agree with it. Monsieur Corneille himself often fell into this Error. When *Chimene* in the *Cid* demands Justice for the Murder of her Father, and speaks of the spilling of his Blood, she says,

*Spilt as it is, the Blood still reeks with Rage,
To find 'twas lost in any Cause but Yours.*

Is this to talk like a Person in Affliction? *Non projicit Ampullas.* Here are the swelling Thoughts still. What can be more trivial than to make the Blood that was spilt, think and find, and to explain it self by Reeking? *Electra* in *Sophocles* mourns the Death of her Father after quite another Rate.

L. 106. *Iratum, plena minarum.*] *Horace* feigns elsewhere, that when *Prometheus* form'd Man, he borrow'd each Quality from each Animal, and when he put Choler into his Heart, took it from the Lyon. What can give a juster Idea of the Effects of this Passion? There must be nothing mean or affected in it. *Seneca's* Fury is often full of Meditation.

L. 107.

But if you act them ill, I sleep or laugh:
Your Looks must alter, as your Subject does,
From kind to fierce, from wanton to severe :
For Nature forms, and softens us within,
And writes our Fortunes Changes in our Face.
Pleasure enchants, impetuous Rage transports,
And Grief dejects, and wrings the tortur'd Soul,
And these are all interpreted by Speech;

But

L. 107. *Ludentem, Lascivum.*] A florid gay Stile agrees with Joy. *Achilles* in Love may be agreeable and delicate. Those who apply these Words to Comedy are in the wrong. Tragedy admits of Raptures of Joy, which render her Catastrophe sometimes the more moving.

Severum, seria dictu.] A grave Person must speak answerably to his Character. *Euripides* is not so discreet as *Sophocles*. *Seneca* the Tragick Poet never minds this Rule. He is so fond of shining every where, that he becomes ridiculous.

L. 108. *Format enim Natura prius nos in us ad omnem fortunarum habitum.*] In these four admirable Verses, *Horace* gives the Reason of the Precepts contain'd in the two preceding ones. His Reason is drawn from our Mother Nature, who gave us a Heart capable of feeling all the Changes of Fortune, and a Tongue to express it. When our Words do not answer the Condition we are in, the Heart strikes one String in the Instrument of Man, instead of another, and makes a very disagreeable Discord.

L. 109 *Juvat, aut impellit.*] Nature helps us to put our selves into a Rage. *Horace* adds *Impellit*, to denote the Impetuosity of that Passion.

L. 110. *Aut ad humum mæore gravi deducit.*] *Horace's* Expression agrees very well with the Passion he speaks of. How natural is his Image of the Humiliation of an afflicted Man? How ridiculous does it render all frothy Expressions in that Condition?

L. 112.

Si dicentis erunt fortunis absona dicta,

Romani tollent equites peditesque cachinnum.

Intererit multum, divusne loquatur, an heros;

115 *Maturusne senex, an adhuc florente juventâ*

Fervidus: an matrona potens, an sedula nutrix;

Mercatorne vagus, cultorne virentis agelli:

Colchus,

L. 112. *Si dicentis erunt fortunis absona dicta,*] The Language must always agree with the Condition of the Person speaking; otherwise the Orator will be laugh't at. See *Antonius* speaking for *M. Aquilius*, in the II^d Book of *Cicero's* Orations. *Non prius sum conatus misericordiam aliis commovere quam misericordia sum ipse capius, &c.*

L. 114. *Intererit multum, divusne loquatur, an heros.*] A Poet must also suit the Language of his Actors to their Age and Characters. A God must express himself otherwise than a Hero. An old Man than a young Man. This Rule is not much observ'd by the Moderns.

Divusne loquatur, an Heros.] Some have read it *Davusne loquatur, an Eros*. *Eros* was the Name of an honest Foot-man in *Menander's* Play, as *Davus* that of a knavish one. But *Horace* is not here discoursing of Comedy: Besides, the Difference between Footman and Footman is not considerable enough to be taken Notice of by him in a Precept. Others have read it *Divusne loquatur, an Irus*. The Sense of this is too mean, and *Irus* is not a Tragick Person. Others, *Davusne loquatur an Heros*. The Matter in Dispute, as I have said already, relates only to Tragedy, and to the Difference there ought to be between the Character of a God, and that of a Hero as he says afterwards.

Ne quicumque Deus, quicumque adhibetur Heros.

The Gods were introduc'd by the Ancients into their Plays, as in *Æschylus*, *Sophocles*, and *Euripides*.

L. 115.

But he whose Words and Fortunes disagree,
 Absurd, unpiy'd, grows a publick Jest.
 Observe the Characters of those that speak,
 Whether an honest Servant, or a Cheat,
 Or one whose Blood boils in his youthful Veins,
 Or a grave Matron, or a busy Nurse,
 Extorting Merchants, careful Husbandmen,

Argives,

L. 115. *Maturusne Senex, an adhuc florentia juvenia fervidus.*] An experienc'd old Man does not talk like a raw Youth. Mr. Corneille and Mr. Racine, imitate in this the wonderful Conduct of *Sophocles*.

L. 116. *An Matrona potens, an sedula Nutrix.*] Here *Horace* had doublets in View the *Hyppolitus* of *Euripides*, where *Phadra* and her Nurse speak very differently; and Mr. Racine in his *Phadra* has observ'd this Precept in varying the two Characters.

L. 117. *Mercatorne Vagus, cultorne virentis agelli.*] Some have thought *Horace* is discoursing of Comedy allô, on account of the Meannets of the Persons, whereas he is still discoursing of Tragedy only, in which it was not uncommon for the Antients to introduce Tradesmen, Shepherds, and Labourers. You have a Merchant in the *Philætes* of *Sophocles*; and in *Euripides*, *Clytemnestra* gives *Electra* in a Marriage to a Labourer. He opens the Scene with it. See the 7th Verse & seq. The best Comment on this Passage of *Horace*, is what *Plutarch* writes in his Fragment of the Comparison between *Aristophanes* and *Menander*. The Difference in Diction, says he, is Infinite. *Aristophanes* does not know how to make every one say what becomes him. A King should talk with Dignity, an Orator with Force, a Woman with Simplicity, a private Man after a common Manner; a Mechanick with Rudeness. The Diction of all *Aristophanes's* Persons is at a venture, and you cannot tell whether 'tis a Son or a Father that speaks, a Labourer or a God, an old Woman or a Hero.

L. 118.

Colchus, an Assyrius: Thebis nutritus, an Argis.

Aut famam sequere, aut sibi convenientia finge

120 *Scriptor. honoratum si forte reponis Achillem:*

Impiger, iracundus, inexorabilis, acer,

Fura neget sibi nata, nihil non arroget armis.

Sit Medea ferox, invictaque, flebilis Ino,

Perfidus

L. 118. *Colchus, an Assyrius: Thebis nutritus, an Argis.*] The Poet must have the Country of his Actors before his Eyes. For, as Aristotle says a Macedonian does not talk like a Thesalian. The Manners of different Nations, are as different as their Drefs.

*The Manners note, of Countries and of Times,
For various Humours come from various Climes.*

The People of *Colchus* were savage and Cruel. Those of *Assyria* false and Cunning. The *Thebans* rude and ignorant. The *Argives* polite and proud. *Aristophanes's Persians* and *Scythians*, never talk like *Athenians*.

L. 119. *Aut famam sequere, aut sibi convenientia finge.*] *Horace* having spoken of the Language, comes to the Characters; One of the most essential Parts of Dramatick Poetry, as well as of the *Epick*. The Characters are only design'd by the Manners, and the Manners form the Actions Poets have but two Sorts of Characters to bring on the Stage, either known or invented. In known Characters they must alter nothing, but represent *Achilles*, *Ulysses*, *Ajax*, as *Homer* represented them. As to invented ones, they must make them conformable; in the former, they are to endeavour after Likeness, in the latter after Convenience. The former *Aristotle's* terms τὸ ὁμοίον. the latter, τὰ ἀμύστροντα.

L. 120. *Scriptor. honoratum si forte reponis Achillem.*] He is explaining the *Famam sequere* of the foregoing Verse, what it

Argives, or Thebans, Asians, or Greeks.

Follow Report, or feign coherent Things;
Describe *Achilles*, as *Achilles* was,
Impatient, rash, inexorable, proud,
Scorning all Judges, and all Law but Arms;
Medea must be all Revenge and Blood,
Ino all Tears, *Ixion* all Deceit,

10

it is to follow Fame, which is to make the Characters, what Fame makes them to be. As *Achilles*, cholerick, violent, furious, implacable, unjust. *Ulysses*, valiant, virtuous, cunning. *Ajax*, intrepid, rash. *Honoratum*, honour'd by the Greeks, an Explanation of *τιμωμενος*, an Epithet *Homer* always bestows on *Achilles*. *Reponis*, *reponere*, to represent after another. *Homer*, *posuit Achillem*, whoever comes after him, *reponit*.

L. 121. *Impiger, Iracundus, Inexorabilis, acer.*] *Aristotle* says, that to succeed in such a Character as *Achilles's*, a Poet should rather imagine what *Choler* ought to do with Verisimilitude, than what it has done.

L. 122. *Jura neget sibi nata.*] *Achilles* pretends to be above the Laws, for which Reason he refuses to obey *Agamemnon*, whom he loads with Affronts, and insolently threatens. By the same Principle he sacrifices the common Cause, the Honour and Lives of so many thousand Men, and the Glory of his Country, to his private Interest.

Nil non arroget Armis.] He depended on his Sword for Justice, he draws it half out in *Homer* against *Agamemnon*. *Minerva* hinders his drawing it further. He tells that King, if he dares take any Thing out of his Tent, he should soon see his Blood at his Spear's End. All the Qualities *Horace* attributes to *Achilles* are in the 1st Book of the *Iliad*.

L. 123. *Sit Medea ferox, invictaque.*] The true Character of *Medea*, who is represented as cruel and inflexible by *Euripides*. She kills her two Children, and sends her Rival a Robe

Perfidus Ixion, Io vaga, tristis Orestes.

125 *Si quid in expertum scena commissis, & audes*

Personam formare novam; servetur ad imum

Qualis

Robe and a Crown so prepar'd, that they consume her as soon as she puts them on. *Creon* falls on her Corps. The fatal Robe sticks to his Flesh, and he expires in the same Torments with his Daughter.

Flebilis Ino.] *Ino* the Daughter of *Cadmus* and *Harmonia*. She was first marry'd to *Athamas* who had a Son by a former Wife, and she feign'd an Oracle which order'd the Son to be sacrific'd to *Jupiter*. But she was soon punish'd for her Cheat. *Athamas* running mad, kill'd *Learchus* the eldest Son he had by her, and had sacrific'd her other Son, if she had not flung her self into the Sea with that Son in her Arms. *Euripides* wrote a Tragedy on this Story. 'Tis easie from the Grief of this Princess, on the Loss of her Children, to imagine she might well be call'd *Flebilis*.

L. 124. *Perfidus Ixion.*] *Ixion* was the first Murderer in *Greece*; He marry'd the Daughter of *Deioneus*, and kill'd his Father-in-law at Supper, instead of giving him the usual Presents. This Crime was so horrible, no Body would expiate the Murderer, nor have any Correspondence with him. At last *Jupiter* took Pity on him, expiated him, and receiv'd him into Heaven, where the Traytor falling in Love with *Juno*, would have ravish'd her. He only embrac'd a Cloud, and *Jupiter* in a Rage hurl'd him headlong to Hell, where the Poets feign him to be stretch'd on a Wheel always turning. *Eschylus* and *Euripides* wrote on this Story. *Plutarch* mentioning the *Ino* and *Ixion* of *Euripides*, who being blam'd for writing upon it as a Subject accus'd by the Gods, *Euripides* replies, *I have not left him till I have nail'd his Feet and his Hands to a Wheel*. *Aristotle* places these two Plays of his among the *Patheticks*. There's nothing extant of them.

Io Vaga.] *Io*, Daughter of *Inachus*, with whom *Jupiter* was in Love, and chang'd her into a Cow. *Juno* out of Jealousie made her run Mad, and sent a Fly which so stung her, that she ran from Country to Country, cross several Seas, and arriv'd at last in *Egypt*, where she recover'd her first Shape, and was worshipp'd under the Name of *Isis*. *Eschylus*

Io must wander, and Orestes mourn.

If your bold Muse dare tread unbeaten Paths,
And bring new Characters upon the Stage,

Be

lus makes her wander so in his *Prometheus*, that she came to the Mountain where he was chain'd, at the farther End of *Scythia*, and there she learn'd of that Wretch all the future Fortune that was to befall her.

Tristis Orestes.] *Tristis* here signifies *curs'd*, *mad*, *raging*, as well as *sad*. Thus he elsewhere calls Choler, *sad*, *tristes ut Ira*. Ovid has also laid *Tristis Orestes*. Euripides's Representation of *Orestes* in this State, is admirable; he appears in the Tragedy which goes by his Name, more like a hideous Spectre than a Man.

Men. Your Eyes are ghastly, horrible you look.

Or. My Body's gone, I'm nothing but a Name.

He alludes to the Signification of the Name *Orestes*, which according to *Socrates's* Opinion in *Cratylus*, denotes something wild, fierce, and brutal.

L. 125. *Si quid inexpertum Scena committis.*] Having explain'd the *Famam sequere*, he now does the same by the latter Part of the Verbe, *aut convenientia fingere*, shewing what is to be done with new Characters. Their first Quality is to be conformable and agreeable. A mad Man must act like a mad Man; a King like a King, and so on. A Woman must not have *Achilles's* Valour, nor *Nestor's* Prudence. Their second Quality is to be one and the same from the Beginning of the Play to the End, which *Aristotle* calls τὸ οὐκ ἴσους, Equality. This is as necessary in known Characters as in invented. Boileau explains it in his *Art of Poetry*.

If then you form some Hero in your Mind,
Be sure your Image with it self agree,
For what he first appears he still must be.

Agathe's Flower was an admirable Play, tho' it was all Invention. See the IXth Chapter of *Aristotle's Art of Poetry*, on known and invented Subjects.

Qualis ab incæpto processerit, & sibi constet.

Difficile est propriè communia dicere: tuque

Rectius Iliacum carmen deducis in ætus,

130 *Quam si proferres ignota indiſtaque primus.*

Publica materies privati juris erit, si

Non circa vilem patulumque moraberis orbem:

Nec

L. 128. *Difficile est propriè communia dicere.*] Having shewn the two Qualities that should be given to *invented* Persons, he advises Tragick Poets not to take too much Liberty to invent, it being very difficult to succeed in new Characters. By *common Subjects*, *invented Ones* are understood. Subjects that have no Foundation in *History*, or the *Fable*; he calls them common, because every body has a Right to them, and is free to invent them. 'Tis very difficult to invent a new Character that shall be just and natural; the Moderns have succeeded much better in their *known* Stories than in their *invented* Ones. Let a Character be form'd ever so justly, every one will pretend to a Right to judge of it, and censure it, if it is not conformable to the Idea they themselves have of it; whereas when a Poet follows a known One, there's a common Rule which he must not deviate from, and which is the Standard of their Judgment as well as his Composition. *Horace* cannot by *Communia* mean common and ordinary Characters, because he immediately advises the Poets to make use of known Characters.

L. 129. *Tuque rectius Iliacum carmen deducis in ætus.*] *Aristotle* in his IXth Chapter, determines for invented Fables, as well as receiv'd ones; *Horace* is here for known Subjects, such as are taken from the *Ilias* and *Odyssees*, for both those Poems are compris'd under the Words *Iliacum carmen*. This Difference arises from the different Ends the Poet and Philosopher propos'd to themselves. *Aristotle* speaks only of what might please or displease, and *invented* Subjects may please as well as known; *Horace* talks only of what is easie or difficult, and *known* Subjects are easier than *invented*: Besides, *Aristotle* wrote to the *Greeks*, who were so far possess'd of the Spirit of Tragedy, that nothing was impossible for

Be sure you keep them up to their first Height.
 New Subjects are not easily explain'd,
 And you had better chuse a well known Theme,
 Than trust to an Invention of your own;
 For what originally others writ,
 May be so well disguis'd, and so improv'd,
 That with some Justice it may pass for yours;
 But then you must not copy trivial things,

E

Nor

for them. *Horace* wrote to the *Romans*, who were much inferior to the *Greeks*, and whom he dissuaded from undertaking what was most difficult for them to succeed in. *Horace*, in advising Poets to borrow their Subjects from *Homer*, is of the same Opinion with *Aristotle* and *Plato*, who have both affirm'd that *Homer* is a Tragick Poet; his *Ilias* and *Odysses* have the same Relation to Tragedy, as his *Margiter* has to Comedy. *Plato*, in his tenth Book, calls *Homer* the Father of Tragedy.

L. 130. *Quam si proferres Ignota indictaque prius.*] By *Ignota indictaque* he means the same Thing as by his *Communia*, unknown Subjects: he adds *Indicta* to *Ignota*, Subjects never treated of before. For a Story may be *unknown*, without being *new*; 'tis what he says in the XXVth Ode of the IIIrd Book. *Dicam insignis, &c.* I will speak of new Things which have not yet been spoken of.

L. 131. *Publica Materies privati juris erit, si, &c.*] Left the Advice he has been giving Poets might cause them to fall into servile Imitations, by handling known Subjects, he teaches them how they are to govern themselves, to make such Stories proper. *Publica materies*, the *Ilias*, the *Thebaides*, the *Odysses*, and all the Subjects of the ancient Tragedies: He opposes *Publica materies* to *Communia*; *Chrysippus* boasted he had made *Euripides's Medea* his own, because he had not follow'd that Poet's Disposition of his Subject.

L. 132. *Nec circa vilem patulumque moraberis Orbem.*] *Horace* advises Poets to take the Subjects of their Tragedies out of

Homer's

Nec verbum verbo curabis reddere fidus

Interpres; nec desilies imitator in arctum,

135 *Unde pedem proferre pudor vetet, aut operis lex.*

Nec

Homer's Poems, and he here cautions them against the Faults they might be guilty of. The first and most considerable, is to amuse themselves, *circa Orbem vilem & patulum*, with a vile Circuit open to all the World, that is, with bringing into a Tragedy all the Parts of Homer's Poem, imitating his very Connection and Chain: As for Instance, in opening the Scene with the Quarrel between Achilles and Agamemnon, and closing all with Hector's Funeral. Heinsius is mistaken, in thinking Horace means a vain Circuit of Words, that do not relate to the Subject. The Circuit he speaks of, is in the Fable, and nothing can be more vicious: For what would be but of a just Extent for an Heroick Poem, would be monstrous, confin'd to the narrow Limits of a Tragedy. Remember, above all Things, says Aristotle, not to make a Tragedy of an Epick Plot. I call an Epick Plot a Plot consisting of several Fables; as if you should bring all the Ilias into one Play. There's another vicious Circuit besides this: See the 147th Verse.

L. 133. *Nec verbum verbo curabis reddere.*] Not to translate Homer Word for Word, the Business of an exact Translator, not of a Poet. He should imitate the Discretion of Aeschylus, Sophocles, and Euripides, who all of 'em make bold with Homer's Sentiments, but do not translate him literally: Horace condemns the superstitious Exactness of such Translators, as keep close to the Letter. Cicero says very well, in the Treatise de Optim. Gen. Orat. Speaking of the two Orationes of Aeschynus and Demosthenes, which he translated, *Nec converti, ut Interpres, &c. I have translated them not as an Interpreter, but as an Orator, by preserving the Sentences, and their different Forms, as well as the Figures, and explaining the rest in Terms adapted to our Customs, and according to our*
Manners.

Nor Word for Word too faithfully translate,
 Nor (as some servile Imitators do)
 Prescribe at first such strict uneasy Rules,
 As they must ever slavishly observe,
 Or all the Laws of Decency renounce.

E 2

Begin

Manners. I did not think it necessary for me to confine my self to render them Word for Word, but only to express the Force and Propriety of the Terms, believing I ought not to give the Reader those Terms by Tale but by Weight. It a Translator should not translate Word for Word, how much less should a Poet.

L. 134. *Nec desilies imitator in arctum, unde pedem proferre.*] This in my Opinion is one of the most difficult Places in *Horace*: The Poet does not here speak of those who confine themselves to a certain Measure of Verse, in their Imitation, nor of those who lose Sight of their Original. He has already given *Tragick* Poets two Ways of rendring Subjects that have been handled, which he prefers to invented Ones: The first is, not to bring the whole Matter of an Heroick Poem into a Tragedy; and the second, not to translate it Word for Word: He here gives them a third, not to keep too close to their Author, in imitating one Action only, so as to perplex themselves, or break the Laws of Tragedy, which Laws are very different from those of Heroick Poetry; suppose, for Example, I was to write a Tragedy on *Achilles's* Choler, and to follow the two first Rules of *Horace*; that is, not to put all the *Ilias* in my Play, nor use his Expressions: I shall break the third Rule, if I servilely represent the same Circumstances of *Achilles's* Choler, as *Homer* has represented it, for by that Means I shall entangle my self in a great many Difficulties; how shall I represent *Achilles* with his Sword half drawn, and *Minerva* holding him by the Arm to hinder his killing *Agamemnon*; an Incident which is marvellous in an Epick Poem, and yet would be ridiculous in a Tragedy. They who read *referre* here instead of *proferre*, did not understand the Passage.

L. 136.

Nec sic incipies, ut scriptor cyclicus olim :

Fortunam Priami cantabo, & nobile bellum.

Quid dignum tanto feret hic promissor hiatus ?

Parturient montes, nascetur ridiculus mus.

140 *Quanto rectius hic, qui nil molitur ineptè ?*

(Dic

L. 136. *Nec sic incipies.*] He blames the pompous Beginnings of some Tragedies, when Poets, to give the Audience a great Idea of their Performances, begin loftily, which is faulty several Ways ; the Beginning should be simple and modest. This is a Rule in Epick Poetry, and much more in Tragedy.

Ut scriptor Cyclicus olim.] See what is said of these Cyclick Poets, in the VIIth Ode of the first Book. 'Tis not known who was the Cyclick Poet of whom *Horace* speaks ; some learned Men have thought it was *Mavius*, who wrote a Poem on the Trojan War, in which he compris'd all the History of *Priamus*, from his Birth to his Death : But the Word *Olim* shews he means some more ancient Poet. *Stasimus*, who wrote the little *Ilias*, is thought to be this Cyclick Poet, by those who follow the *Scholiast*, on the Knights of *Aristophanes*, who places this Poet amongst the *Cyclicks* : *Photius* will not have him to be one of 'em ; *Casaubon* thinks he was of the Number of those Poets who joyn'd in that Work, mention'd by the Ancients under the Name of the *Cyclick Poem*, which took in the History of the World from the Beginning of it, to the Death of *Ulysses*, and was the Work of several Poets, as *Onomacritus*, *Lesches*, *Eumelus*, and others, tho' 'tis often quoted as the Production of one Man, *Fortunam Priami cantabo & nobile letum*, the Beginning of *Mavius's* Poem. What would *Horace* have said of *Statius*, another *Cyclick Poet*, who brings all the Story of *Achilles* into his Poem, as *Mavius* brought that of *Priamus* into his.

*Magnanimum Aecidem formidatamque tonanti
Progeniem, & vetitam patrio succedere Culo
Diva refer.*

A Poet must be hard put to it to maintain the Idea of a Hero, dreaded even by *Jove*, to the End of the Poem.
There's

Begin not as th' old Poetafter did,
(Troy's famous War, and Priam's Fate I sing)
In what will all this Oſtentation end ?
The lab'ring Mountain ſcarce brings forth a Mouſe :
How far is this from the Meonian Stile ?

E 3

Muſe,

There's nothing more extravagant than theſe bluſtring Beginnings, the ſure Signs of a weak Poet ; the Moderns are very apt to fall into this Fault, and imitate the Vices of the Ancients.

L. 138. *Quid dignum tanto feret hic promiſſor biatu ?*] *Hiare* is to open the Mouth very wide, as thoſe are oblig'd to do who pronounce big Words and founding Verſes ; *Perſeus* who alſo laughs at this fooliſh Bluſtring at the Beginning of Epiſick and Dramatick Poems, makes uſe of this very Term in the Vth Satyr,

Fabula ſeu mæſſo ponatur hianda Tragædo.

The fifteen firſt Verſes of this Satire are a Comment on this of *Horace's*.

L. 139. *Parturient montes, naſcetur ridiculus muſ.*] *Horace*, by ending this Verſe with the Monosyllable *muſ*, againſt the common Rule, expreſſes admirably well, what the Bombaſt Promiſes of theſe boaiſting Poets produce. The End of this Verſe is an Imitation of that in the firſt Book of the *Georgicks*.

-----*Sapè exiguus muſ.*

Where, according to *Quintilian's* Judgment, *Claufula ipſa unus Syllaba non uſitata addidit Gratiam* The Fable of the Mountain that brought forth a Mouſe is in *Æſop*. *Phædrus* applies it to thoſe who promiſe much, and perform nothing. 'Tis very old, as appears by the Jeſt of the *Egyptians*, who having a long time expected *Ageſilaus* to come to their Aſſiſtance, and when he came, ſeeing him ſo little and ſo ugly, ſaid among themſelves, 'Twas the Labour of the Mountain which brought forth a Rat. *Athenens* quotes the Words of it.

L. 140. *Quanto rectius hic, qui nil molitur ineptè.*] To theſe bluſtring Beginnings of the boaiſting Poets, he oppoſes the

Diſ-

(Dic mihi, musa, virum, capta post tempora Troja,

Qui mores hominum multorum vidit, & urbes.)

Non fumum ex fulgore, sed ex fumo dare lucem

Cogitat, ut speciosa dehinc miracula promat,

145 *Antiphaten, Scyllamque, & cum Cyclope Charybdim.*

Nec

Discretion and Modesty of *Homer*, in that of his *Odysses*; for nothing can be more plain.

[*Qui nil molitur inepte.*] *Horace's* saying that *Homer* did nothing improperly, ought to restrain some modern Authors, who by endeavouring to find out gross Faults in him, only discover their Ignorance and ill Taste.

L. 141. *Dic mihi, Musa, virum.*] *Horace* includes the three first Verses of *Homer's Odysses* in two, contenting himself with expressing the Modesty and Simplicity of *Homer's* Beginning, without explaining all the Parts of it; for otherwise, one might find considerable Faults in his Translation. He has forgotten the Epithet *πολύτροπον*, *Wise*, which marks *Ulysses's* Character: He neglects the Circumstance that makes us most concern'd for his Hero, *ὅς μάλ' ἀπὸ πολλὰ πλανήσθην*, *Who wander'd a long Time*. He says in a loose Way, *after the taking of Troy*, whereas 'tis in *Homer*, *after having ruin'd Troy*; but, as I have said, his Design was to shew *Homer's* Modesty, and not to translate him.

L. 143. *Non fumum ex fulgore, sed ex fumo dare lucem.*] Those pompous Beginnings that are not carry'd on, resemble Fuel which easily takes Fire, and after having blaz'd a while, goes out, and wastes away in Smoak: 'Tis a Straw Fire. Whereas modest Beginnings encrease as they proceed, and are like solid Fuel, which is hard to kindle, smoaks a while, blazes up, and casts forth a Fire that warms, illuminates, and burns a long time.

Ut

Muse, speak the Man, who since the Siege of Troy,
So many Towns, such Change of Manners saw.
One with a Flash begins, and ends in Smoak,
The other out of Smoak brings glorious Light,
And (without raising Expectation high)
Surprizes us with daring Miracles,
The bloody *Lestrygons* inhuman Feasts,
With all the Monsters of the Land and Sea ;
How *Scylla* bark'd, and *Polyphemus* roar'd :

E 4

He

Ut speciosa dehinc miracula promat.] Horace here calls Homer's Stories of *Antiphates*, *Scylla*, *Charybdis*, the Cyclops *Polyphemus*, &c. *Shining Wonders*. And Longinus makes a very fine Comparison of the *Ilias* and *Odysses*, with Reference to these Fables. As the Ocean is always great, tho' sometimes he leaves his Shoars, and is confin'd in narrower Limits; so Homer also having left the *Ilias*, is still great, even in the incredulous and fabulous Stories of the *Odysses*. He alludes to the Tempests, the Cyclops, &c. the same Places Horace calls *Wonders*. Longinus in the same Chapter calls those Stories the *Dreams* of Jupiter, Dreams worthy of the King of the Gods.

L. 145. *Antiphaten.*] *Antiphates* King of the *Lestrygons*, describ'd in the Xth Book of the *Odysses*. They were Cannibals, and Homer says they carry'd away *Ulysses's* Followers in Strings, like so many Strings of Fish.

Scyllamque & Charybdim.] Two Rocks in the Streights of Sicily, the one call'd *Scylla*, from the Punic Word *Scol*, which signifies Destruction, the other *Charybdis*, from *Chorobdam*, signifying an Abyss of Perdition. Homer makes two horrible Monsters of 'em. See the Description in the XIIth Book of the *Odysses*.

Cum Cyclope.] *Polyphemus* King of the Cyclops, who dwelt in Sicily, near the Promontory of *Lilybaeum*: 'Tis one of the most agreeable Tales in Homer. See the IXth Book of the *Odysses*.

L. 146.

Nec reditum Diomedis ab interitu Meleagri,

Nec gemino bellum Trojanum orditur ab ovo.

Semper ad eventum festinat; & in medias res,

Non secus ac notas, auditorem rapit: & quæ

150 De-

L. 145. *Nec reditum Diomedis ab interitu Meleagri.*] *Homer* has not written on *Diomedes's* Return: Neither is it what *Horace* means in this Passage; the Sense of which is, That *Homer*, in his Poem on the Return of *Ulysses*, has not done like the Poet *Antimachus* in his Return of *Diomedes*, whose Adventure he begins with the Death of his Uncle *Meleager*, which is absurd; for by this he gives a Beginning to the Beginning of the Action; Before which, as *Aristotle* observes, nothing must be suppos'd necessary. This Matter is treated of in the VIIth Chapter of his Art of Poetry.

L. 147. *Nec gemino bellum Trojanum orditur ab ovo.*] The Trojan War is not the Subject of the *Ilias*, 'tis only the Occasion of it. *Homer* makes no Beginning nor End to the Siege of *Troy*; nay, there's hardly a Middle that's proper to it; but he forgets none of the Parts of his Subject, which is *Achilles's* Choler. He does not so much as relate the Circumstances of the Rape of *Helen*, the Cause of the War. *Horace* laugh'd here at the Author of the little *Ilias*, who began his Poem with the two Eggs: In one of which *Heleu* and *Clytemnestra* were enclos'd; in the other *Castor* and *Pol-lux*. The Unity of the Person can never excuse the breaking the Unity of the Action, which, as *Aristotle* teaches, must be always preserv'd: He condemns in his Art of Poetry, the Authors of the *Heracliade* and *Theseiade*, for not observing that Unity, and sets *Homer's* Conduct as an Example. He has not in his *Odysses* heap'd together all the Events that happen'd to *Ulysses*; nor in the *Ilias* does he amuse himself with writing the History of *Achilles*: He introduces no Adventure that has not Relation to his Subject in either of these Poems. *Statius*, after *Aristotle* and *Horace* had given such good Rules, falls into a greater Fault than even the Author

He doth not trouble us with *Leda's Eggs*,
When he begins to write the *Trojan War*;
Nor writing the Return of *Diomed*,
Go back as far as *Meleager's Death*:
Nothing is idle, each judicious Line
Insensibly acquaints us with the Plot;

He

Author of the *little Ilias*; instead of beginning his *Thebaid* with the incestuous Birth of *Eteocles* and *Polynices*, he begins it with the Rape of *Europa*, the Occasion of the Founding of *Thebes*.

L. 148. *Semper ad eventum festinat.*] Still going forward to the End of his Subject, he makes Use of no *Episode* but what leads to it. The End of the *Ilias* is *Achilles's Vengeance*. *Statius*, instead of going forward to the End of his Action, seems afraid of coming to it, and flies back by *Episodes*, independent of his Subject.

L. 149. *Et in medias res, non secus ac notas, auditorem rapit.*] A Passage of great Importance, and very difficult: It has been interpreted, as if *Horace* would say, that *Homer* presently transports his Readers to the Middle of his Subject, to hold them always in Desire and Hope to the End of it. This, 'tis true, is one of the greatest Beauties of an *Epick* Poem, and *Homer* has not neglected it, as *Macrobius* observes in the II^d Chapter of the XVth Book of his *Saturnalia*; but *Horace* having treated of this Precept in the 42^d and 43^d Verses, 'tis not likely he shou'd repeat it here: Besides, *Horace* does not talk here of what *Homer* does in the Beginning, but what he does in the Sequel, thro' the whole Course of the Poem, as appears plainly by what goes before, *Semper ad eventum festinat*, He always hasten'd to the End of the Action. The true Sense of this Passage is, *Homer* carries his Reader swiftly over all Things that preceded the Action, he calls them *medias res*, middle Things, either because he places the Recital of 'em in the Course of the Poem, after the Beginning or before the End; or because they are Things which the *Greeks* call properly *μετα* middling, indifferent. *Horace* says, the Poet passes swiftly over those Adventures,

150 *Desperat tractata nitefcere poffe, relinquit:
Atque ita mentitur, fic veris falſa remiſcet,
Primo ne medium, medio ne diſcrepet inum.*

Tu, quid ego, & populus mecum deſideret, audi.

Si

ventures, as if they were known: And ſuch is *Homer's* conſtant Practice; every Thing that precedes the Siege of *Troy*, and *Achilles's* Vengeance, is related in the Courſe of the Poem, as publick Events known to all the World: This a Tragick Poet ought to obſerve, as well as an Epick. *Sophocles*, in his *Oedipus*, paſſes ſwiftly over every Thing that precedes the Action of his Tragedy.

L. 150. *Et que deſperat tractata nitefcere poffe, relinquit.*] This is a Conſequence of what he ſaid juſt before, That *Homer* carries his Reader ſwiftly over every thing that precedes his Action; fearing one might from thence believe he gave the whole Hiſtory. *Horace* ſhews the Poet's Addreſs, in not mentioning all the Incidents of the Story, but making a judicious Choice of them; leaving thoſe that were not ſuſceptible of Ornaments, ſuitable to the Grandeur and Majeſty of his Poem: He does not ſpeak of *Leda's* Eggs, nor the Rape of *Helen* in the *Ilias*, nor of the Sacrifice of *Iphigenia*, nor of *Achilles's* diſguiſing himſelf like a Girl; and thus a Tragick Poet ſhould reject all Incidents that do not answer the Grandeur of his Subject.

L. 151. *Atque ita mentitur, fic veris falſa remiſcet.*] The Soul of an Epick Poem, is the Fable, which includes a general Truth, made particular by the Application of Names. Thus the Truth contain'd in the *Ilias* is, That Union and Subordination preſerve States, and that Diſcord and Diſobedience deſtroy them: The Fiction in which this Truth is wrapt up, is the Quarrel between *Achilles* and *Agamemnon*, feign'd to be taken from a known Story as the *Trojan War*, to make it the more probable. In Epick Poetry the Fiction goes always on with the Truth; but 'tis not only Moral Truth that *Homer* teaches in his Fictions, ſometimes alſo 'tis Physical and Hiſtorical, which he enfolds in fine Fables, to render 'em the more marvellous, and conſequently the more

He chuses only what he can improve,
And Truth and Fiction are so aptly mix'd
That all seems uniform, and of a Piece.

Now hear what ev'ry Auditor expects;

If

more agreable. None has succeeded so well as himself in these *Fables*: *Horace* begins this Precept with them, and continues it with the Mixture of the *Fable and the Truth*, *Sic veris falsa remiscet*. Which is a perfect Explanation of *Homer's* Conduct, and all the Mytery of an Epick Poem, according to *Aristotle's* Rules. The Poet first draws the *Plan* of his *Fable*, which is not less a *Fable* than any of *Æsop's*; *mentitur, he feigns*. After he has laid down this *Plan*, he must make his *Fable* probable, and perswade that it has been done, to have it believ'd that 'tis possible. To this Purpose he attributes it to certain known Persons; he names the Places that were the Scene of it, all which he takes from a known Story, borrowing some true Actions and Circumstances, which he accommodates to his Design. *Sic veris falsa remiscet*; those Poets who have not like *Homer*, drawn the Plan of their Poems, after they had sought out some Hero in History, and chosen a true Action done by that Hero, have never succeeded: As *Silius*, *Statius*, *Lucan*, and among the *Greeks* the Authors of the *Heracliade* and *Thebiade*: *Aristotle* prescribes this Rule in the XVth Chapter of his Art of Poetry, and it is the Foundation of an Epick Poem.

L. 152. *Primo ne medium, medio ne discrepet imum.*] He every where mixes the *Fable* with the *Truth*, that the three Parts of his Subject may be connected and equal. The Middle, which is the Knot, must answer to the Beginning; and the End, which is the Unravelling of it, to the Beginning and Middle. If Fiction is us'd in one Part, and not in all, the Parts will be so unequal and disjointed that they will not compose one *Whole*: Neither will the *Marvellous*, which is produc'd more by Fiction than Truth, reign thro' the Work as it ought to do. This is also to be observed in *Tragedy*.

L. 153.

Si plausoris eges aulaa manentis, & usque
 155 *Sessuri, donec cantor, Vos plaudite, dicat;*
Ætatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus, & annis.
Reddere qui voces jam scit puer, & pede certo
Signat humum; gestit paribus colludere, & iram
 160 *Colligit ac ponit temerè, & mutatur in horas.*

Imberbis

L. 153. *Tu, quid ego, & populus mecum desideret, audi.*] He returns to the Manners. *Tu, Thou*, who writest Dramatick Poems. All Poets, and not the *Piso's*.

L. 154. *Si plausoris eges aulaa manentis.*] If you would have us stay the Play out, *Aulaa Manere*, Stay till the Curtain is rais'd, or as we say now-a days, 'till the Curtain is dropt. See *Aulaa premuntur*, in the first Epist. of the IId Book.

L. 155. *Donec Cantor, Vos plaudite, dicat.*] *Cantor*, the Chorus, who us'd to say *Vos Plaudite*. *Quintilian* in the ISt Chapter of the VIth Book. *Tunc est commovendum theatrum, &c.* You must above all Things endeavour to move the Audience, when you come near the *Vos Plaudite*, with which all ancient Comedies and Tragedies end.

L. 156. *Ætatis cujusque notandi sunt tibi mores.*] He has already said the Manners ought to be like, *famam sequere*; agreeable, *Convenientia finge*; and equal, *Servetur ad imum qualis ab incipio processerit*. There wants still a fourth Quality: They ought to be well express'd, well distinguish'd, *notandi sunt tibi mores*. So distinguish'd, that no Body may be able to mistake them, that every one, when he sees the Actions of the Person you have form'd, may say, those are the Actions of a furious, a passionate, an ambitious, an inconstant, or covetous Man; and this, with the other three, make the four Qualities which *Aristotle* requires for the Manners; *Horace* only inverts his Order, by putting that Quality last, which the Philosopher puts first: But this changing the Order does not change the Rule, and in the Matter is of no Consequence. *Aristotle* treats of it in the XVIth Chap. of his Art of Poetry.

L. 157.

If you intend that he should stay to hear
The Epilogue, and see the Curtain fall,
Mind how our Tempers alter with our Years,
And by those Rules form all your Characters.
One that hath newly learn'd to speak and go,
Loves childish Plays, is soon provok'd and pleas'd,
And changes ev'ry Hour his way'ring Mind.

A

L. 157. *Mobilibusque decor naturis dandus Et annis.*] A fine Verse, and very expressive. Word for Word, give to moveable Natures and Years their proper Beauty. Moveable Natures, that is, Age, which always rolls on like a River, and as it rolls gives different Inclinations, which are what he calls *decor*, the Beauty proper to Age : Each Age having its Beauties as well as each Season; to give the *Virile Age* the Beauty of *Youth*, is to deck *Autumn* with the Beauties of the *Spring*.

Et Annis.] *Horace* is not satisfy'd with saying, each Age, he says, each Year; because the Inclinations of each Age are not the same at the *Beginning* and the *End*: There's an insensible Change, which a Poet ought to know and distinguish, as a Painter ought to know and distinguish the Changes of each Season, and not make the *End* of the Summer like its *Beginning*.

L. 158. *Reddere qui voces jam scit puer.*] Children learn to speak by Imitation: *Horace* therefore says, *reddere voces*, to render Words: He is running thro' the four Ages of Mankind, which Tragick, Comick, and Epick Poets ought alike to understand how to distinguish well. Infancy, the first, is not so necessary as the other three, an Infant being seldom introduc'd as an Actor; for which Reason *Aristotle* mentions only *Youth*, *Manhood*, and *old Age*. The Qualities *Homer* ascribes here to Infancy remain also in Youth, where that Philosopher compriz'd 'em.

L. 160. *Iram colligit ac ponit temerè, Et mutatur in horas.*] These Changes proceed only from the Softness of the Brain, where Objects are easily impress'd and effac'd. Wherefore,
according

*Imberbis juvenis, tandem custode remoto,
Gaudet equis, canibusque, & aprici gramine campi;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aris,*

165 *Sublimis, cupidusque, & amata relinquere pernix.*

*Conversis studiis, atas animusque virilis
Quarit opes & amicitias, inservit honori;
Commisisse caret quod mox mutare laboret.*

Multa senem circumveniunt incommoda; vel quòd

170 *Quarit, & inventis miser abstinet, ac timet uti;*

Vel

according as that Softness is greater or less, those Changes are also the slower or swifter: Whence it is that he says here of an Infant, *mutatur in horas*, and afterwards of a young Man, *amata relinquere pernix*. Tho' the latter's more steady, yet he's still changeable.

Temere.] Without Reason or Reflection.

L. 161. *Imberbis juvenis, tandem custode remoto.*] See what *Simon* says in *Terence's Andraea*, speaking of his Son, *Quod plerique omnes faciunt adolescentuli*, &c. *Horace* copies *Aristotle* in this Picture of the Manners, but he paints in *little*, what *Aristotle* painted in *great*, in the II^d Book of his *Rhet.* and contents himself with giving a Stroke of some of the principal Features.

L. 162. *Et aprici gramine campi.*] Youth delights in the Exercises of the Field of *Mars*, explain'd in the VIIIth Ode of the Ist Book.

L. 163. *Cereus in vitium flecti.*] It easily receives the Impressions of Vice.

Monitoribus asper.] It hates Reproof.

L. 164. *Utilium tardus provisor.*] Young People always prefer the *honourable* to the *profitable*.

Prodigus

A Youth that first casts off his Tutor's Yoke,
 Loves Horses, Hounds, and Sports and Exercise,
 Prone to all Vice, impatient of Reproof,
 Proud, careless, fond, inconstant, and profuse.
 Gain and Ambition rule our riper Years,
 And make us Slaves to Interest and Pow'r.
 Old Men are only walking Hospitals,
 Where all Defects, and all Diseases, croud
 With restless Pain, and more tormenting Fear,

Lazy,

Prodigus æris.] They know not the Value of Money, and therefore squander it away.

L. 165. *Sublimis.*] Presumptuous, vain.

Cupidusque, & amata relinquere pernix.] Inconstant wavering. *Aristotle* says their Dreams are like the Hunger and Thirst of the Sick.

L. 166. *Conversis studiis, atas animusque virilis.*] The Manners of the *Virile* Age, is the Middle between the Manners of Youth and Old Age.

L. 167. *Quærit opes & amicitias.*] A Man in his virile Age is for heaping up Riches and getting Friends.

Inservit honori.] A Man in the virile Age endeavours to reconcile Honour with Interest; this *Horace* means by *Inservit*, a Term that denotes Mediocrity.

L. 168. *Commisisse cavet quod mox mutare laboret.*] He corrects the Vices of Custom by Reason, and would do nothing he repent of.

L. 169. *Multa senem circumveniunt incommoda.*] Old Men, as *Aristotle* observes, are hard to please, irresolute, malicious, suspicious, covetous, peevish, timorous, &c.

170. *Quærit, & inventis miser abstinet, ac timet uti.*] Old Men are always scraping Wealth together, but dare not make use of it.

L. 171.

*Vel quòd res omnes timide gelidèque ministrat;
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, censor castigatoreque minorum.*

- 175 *Multa ferunt anni venientes commoda secum;
Multa recedentes adimunt. ne forte seniles
Mandentur juveni partes, pueroque viriles;
Semper in adjunctis, avoque morabimur aptis.*

Aut agitur res in scenis, aut acta refertur.

180 Segnius

L. 171. *Vel quòd res omnes timide gelidèque ministrat.*] Old Age is attended with no greater Inconveniency than Timidity.

L. 172. *Dilator.*] 'Tis irresolute.

Spe longus.] Old Men do not easily hope. Aristotle says, they are difficult to hope. Lambin explains *Spe longus*, who carries far his Hopes, which he grounds on what Horace says elsewhere, *Spatio brevi spem longam reseces* & *Spem inchoare longam*. But there is a great deal of Difference between *Spe longa* and *Spe longus*. Horace is speaking of what commonly happens to Old Men, who are longer conceiving Hopes than Young. The latter are *ειδαίσις*. They conceive Hope on nothing, *Spe citi*, *Spe prompti*. The former *δυσεαπίδες*, *Spe longi*, *Spe tardi*. Hard to conceive Hope. They hope for nothing but what they see, or as Aristotle has it, They live more by Memory than Hope.

Iners.] Lazy, Slow. *Avidusque futuri*, Tender of Life, the nearer they draw to its End. *Difficilis*, humourfome, peevish. *Querulus*, always complaining. *Laudator temporis acti se puero*, they are full of Times past, when their Pleasures were more lively. This makes them great Talkers. The Character of *Nestor* in the 1st Book of the *Iliad* is exactly such a one.

L. 174.

Lazy, morose, full of Delays and Hopes,
Oppress'd with Riches, which they dare not use;
Ill-natur'd Censors of the present Age,
And fond of all the Follies of the past.
Thus all the Treasure of our flowing Years,
Our Ebb of Life for ever takes away.
Boys must not have th' ambitious Care of Men,
Nor Men the weak Anxieties of Age.

Some things are acted, others only told;

F

But

L. 174. *Censor castigatque minorum.*] Taken from Aristotle's Principles, Old Men are guided by Reason, not by Custom, and think Young Men Fools for following Custom more than Reason. This makes them always grumbling and out of Humour.

L. 175. *Multi ferunt anni venientes.*] *Anni venientes*, the Coming Years; the Years preceding the Virile Age. *Anni recedentes*, the Returning Years; the Years going back towards Old Age and Death; the former were always reckon'd by the Ancients by Addition, the latter by Subtraction. See the Vth Ode of the IId Book. The French have an Expression like the *recedentes* of the Ancients; for they say of a Person who is declining in Years, he is *Sur son retour*, Upon his Return.

L. 176. *Ne forte Seniles mandentur juveni partes.*] The Manners and Passions which attend each Age, should be carefully study'd, to prevent confounding them.

L. 178. *Semper in adjunctis, ævoque morabimur aptis.*] *Adjuncta ævo*, every Thing that necessarily attends the Age. *Apta ævo*, every Thing proper to it. The same may be apply'd to Sex, Country, Quality, and whatever else distinguishes Mankind. As in the XVth Chapter of Aristotle's Art of Poetry.

L. 179. *Aut agitur res in scenis, aut acta refertur.*] Dramatick Poems consist of Representation and Recital. By Representation

180 *Segnius irritant animos demissa per aurem,*

Quàm qua sunt oculis subjecta fidelibus, & qua

Ipse sibi tradit spectator. non tamen intus

Digna geri, promes in scenam: multaue tolles

Ex oculis, qua mox narret facundia præsens.

185 *Nec pueros coram populo Medea trucidet;*

Aut

sensation every Thing is brought on the Stage that ought to be expos'd to the View of the Spectators. By *Recital* he's inform'd of every Thing he ought not to see. 'Tis the same with *Epick Poetry*.

L. 180. *Segnius irritant animos.*] What we see touches us more than what we hear, and the Eyes are more incredulous than the Ears. A Poet therefore shou'd take Care not to keep behind the Scenes what he ought to expose on the Stage, and not to expose what wou'd shock the Spectators.

L. 181. *Oculis fidelibus.* Faithful Eyes. Faithful, which like a Looking-Glass render the Object such as they receive it, whose Testimony is to be credited.

L. 182. *Et quæ ipse sibi tradit Spectator.*] A happy Expression; in *Representation*, the Spectator learns by himself what passes. In *Recital* he learns it only from the *Reciter*; in the one he forms what Idea of it he pleases, in the other, he can form only what Idea the *Reciter* pleases to give him.

Non tamen intus digna geri.] A Poet must never expose any Thing that's incredible and cruel.

L. 184. *Facundia præsens.*] The Recital of an Actor present. *Facundia*, because the *Recital* ought to be pompous and pathetick, as that of the Death of *Orestes* in the *Electra*.

L. 185. *Nec pueros coram populo Medea trucidet.*] Some have thought *Horace* here does not condemn all Murders upon the Stage, only horrible ones, as that of a Mother killing her Children; nay it has been endeavour'd to be prov'd, that Murders may be expos'd with Success from the Practice of *Æschylus*, *Sophocles*, and *Euripides*. *Æschylus* in his *Cæphoræ*, kills *Agamemnon*, *Prometheus* and *Clytemnestra*, on the Stage,

Sophocles

Sophocles
Medea
Stage
Block
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Ter
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ber j
In J
kill
vere
Bloc
But
dies
Scen
phocle
itak
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Spee
trans
be a
None
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den i
conde
neca l

But what we hear moves less than what we see ;

Spectators only have their Eyes to trust,

But Auditors must trust their Ears and you ;

Yet there are things improper for a Scene,

Which Men of Judgment only will relate.

Medea must not draw her murd'ring Knife,

And spill her Childrens Blood upon the Stage,

F 2

Nor

Sophocles does the same in his *Electra*, where *Orestes* kills his Mother. And *Euripides* in his *Alceste*, who kills her on the Stage. But this does not at all excuse the defiling it with Blood. Neither are these Allegations of those that defend it true. *Agamemnon* is not kill'd in sight of the Audience, for the Chorus, who hear his Cries in the Palace, resolve to enter to his Assistance; and *Prometheus* is carry'd off by a Tempest, which closes the Scene. *Scaliger* is strangely mistaken in this; especially as to *Clytemnestra*, for she is so far from being kill'd in View of the Spectators, that *Orestes* bids her follow him, that he may kill her near the Body of *Egistheus*. In *Sophocles*, *Orestes's* Mother is in the Palace when she is kill'd, as appears plainly by what *Electra* says to her Deliverers, upon their re-entring the Stage with their Hands Bloody. True, *Alceste* in *Euripides* does die on the Stage. But she pines away; her Woman cries out, *She languishes, she dies away with her Sickness*. She was not wounded behind the Scenes. She dy'd, but was not kill'd on the Stage. In *Sophocles*, *Ajax* is said to be kill'd on the Stage, which is a Mistake too; for the Poet has with very great Address plac'd a Wood at the End of it, in which *Ajax* is murder'd, the Spectators not seeing it. *Horace* here puts *Medea* and *Atreus* for all Sorts of Tragick Stories. For Murders cannot be allowed on the Stage, let 'em be of what Nature soever. None but bad Poets, who had not Genius enough to move by the Narration, have introduced bloody Spectacles. *Medea* is a very fine Fable for a Tragedy. *Horace* does not condemn it, but her killing her Children in Publick. *Seneca* however breaks this Rule in his *Medea*.

Aut humana palàm coquat exta nefarius Atreus :

Aut in avem Progne vertatur, Cadmus in anguem.

Quodcunque ostendis mihi sic, incredulus odi.

Neve minor, neu sit quinto productior actu

190 *Fabula, qua pœci vult, & spectata reponi.*

Nec

L. 186. *Aut humana palàm coquat exta nefarius Atreus.*] The Story is, *Atreus*, who serv'd up his Nephews to his Brother *Thyestes* their Father, for a Supper. 'Tis thought *Sophocles* wrote upon it, as did the Roman Poet *Accius*, who directly avoided what *Horace* forbids here.

L. 187. *Aut in avem Progne.*] He speaks now of other Incidents that shou'd not be expos'd; such as wou'd be as ridiculous to see as agreeable to read. Of this Kind are all *Metamorphoses*. For Instance, *Progne* into a Swallow; *Philomel* into a Nightingale, and the like. In *Epick Poetry*, they may be brought in by Narration: As the *Metamorphoses* of *Ulysses's Ship* into Stone; and *Aeneas's* into *Nymphs*, in *Horace* and *Virgil*.

L. 188. *Quodcunque ostendis mihi sic, incredulus odi.*] Some Things are to be shewn in Tragedy, some to be told; if what should be told is shewn, and what should be shewn, told, 'twill spoil the Poem. To shew what you should tell is the greatest Fault. *Horace* explains a Hint of *Aristotle's* in his XVth Book, and gives the Reason as well as the Precept. For *Prodigies* expos'd to Sight are incredible. They are only tolerable in Narrations.

L. 189. *Neve minor, neu sit quinto productior actu.*] *Ascanius Pedianus* says the same. This Rule is grounded on the constant Practice of the Ancients. Tho' 'tis not mention'd, 'tis imply'd in *Aristotle's Art of Poetry*, where he tells us, Poets ought to give their Subjects not an arbitrary but a certain Extent. As this Extent must be certain, so it must be just, which is exactly this Division into five *Acts*. Practis'd in all regular Plays, as well Ancient as Modern. The Greeks had no Term that

Nor *Atreus* there his horrid Feast prepare.

Cadmus and *Progne's* Metamorphosis,

(She to a Swallow turn'd, he to a Snake)

And whatsoever contradicts my Sense,

I hate to see, and never can believe.

Five Acts are the just Measure of a Play.

F 3

Never

that signify'd *Act*, but they had another Division better than the *Latins*, or ours. For by marking the Extent of Tragedy in general, it mark'd also the different Nature of its Parts in particular, which that of the *Latins* and ours do not do. By dividing Tragedy into five Acts, the *Latin* and Modern Poets divide it into five like Parts, which is vicious. This Matter is discours'd of at large in the Notes on the XIIth Chapter of *Aristotle's Art of Poetry*. If Plays of five Acts are of a just Extent, those of three are defective. Plays of three Acts have the Defect which *Aristotle* finds in little Objects. The Sight is confounded, and they are either naked of, or loaded with Incidents. Plays of six or seven Acts would have the Defect of great Objects. The Spectators would lose the Idea of the whole, on Account of its excessive Bigness, wherefore the just Medium lies in the five Acts. In which there's Room for the Variety of Incidents necessary for the Passions. Three Acts are not to be born with in any Thing but Farces, which supply the Places of the *Satyrs* and *Exodia* of the Ancients. Five Acts are so essential and necessary to a perfect Dramatick Poem, that this Rule is not once broken by the *Greeks* and *Latins*. *Euripides* observes it even in his *Cyclops*, a Satyrick Play, or rather a Pastoral, wherein he might have taken more Liberty than in a regular Tragedy. Yet tho' that Piece consists of but 800 Verses, he has very exactly mark'd the Division of five Acts. *Marcus Antoninus* has this Rule in View, when he compares Life to a Theatrical Piece. He is comforting a young Man who was dying, and answers him, *I have not yet finish'd the five Acts, I have play'd but three But in Life, reply'd*

Nec Deus interfit, nisi dignus vindice nodus

Inciderit : nec quarta loqui persona laboret.

Actoris partes chorus, officiumque virile

Defendat?

ply'd the Emperor, *three Acts are a compleat Play*. If it is objected that Monsieur Racine wrote a Play of three Acts; tho' we must not accuse him as ignorant of the Rules of his Art, we may very well conclude he did not intend an entirely regular Play. He was not willing to leave his Story, which in its Simplicity could not easily furnish out five Acts, and thought much more of preserving the Holiness and Majesty of the Original, than by multiplying Incidents to give it a just Extent.

L. 191. *Nec Deus interfit, nisi dignus vindice nodus.*] The Tragick Poets were blam'd of old for that, when they could not unravel their Plots, they had recourse to a Divinity, who came in a Machine and did it for them, as is done in the *Medea* of Euripides. This Rule is taken from Aristotle, who does not, however, quite exclude Machines, but such only as are not born of the Subject, either necessarily or probably; and this is the true Sentiment of Horace, who says, Machines should never be made use of, but when the Knot deserves that a God should come to untie it. We read in Aristotle, Chap. XVI. *In the Manners, as well as in the Disposition of the Subject, the Poet must have a Regard to what's either necessary or probable, so that the Events may happen either necessarily or probably. From whence 'tis evident, that the Unravelling the Plot ought to be produc'd by the Plot it self, without making use of the Help of a Machine, as in the Medea.* This relates only to Dramatick Poetry, for in Epick Machines are absolutely necessary

Dignus vindice nodus.] A happy Expression taken from the Roman Law, which calls a Man *Vindicem*, who sets a Slave at Liberty. Thus Horace looks on an entangled Piece, as a Slave that stands in need of a God to come and set him at Liberty.

L. 192.

Never presume to make a God appear,
But for a Business worthy of a God;
And in one Scene no more than three should speak.

A Chorus should supply what Action wants,

F 4

And

L. 192. *Nec quarta loqui persona laboret.*] The Ancient Tragick Poets seldom introduc'd above two Persons speaking in a Scene, three were rarely to be met with, and four hardly ever. So *Diomedes* writes, *In Græco Dramate fere tres persona sola agunt.* But it may happen there may be Occasion for four to speak. *Monsieur D'Aubignac* pretends *Horace* does not entirely condemn the introducing a fourth Person, but that a fourth Person should not force himself to speak. The Text will bear such a Construction, and our Poets have added a fifth to this fourth Person. *Nay Scaliger* in the III^d Book of his *Art of Poetry*, says, *They make no Scruple of bringing a fourth Person into a Scene. As Aristophanes's Ghost in the Frogs, the same in his Plutus and in his Birds.* However what *Scaliger* says of *Aristophanes* does not decide the Dispute. For *Horace* talks of *Tragedy*, and not of *Comedy*, in which no Body questions a great deal more Liberty may be taken. 'Tis very likely *Horace's* Rule is simple, and without restriction, drawn from the common Practice of the *Greeks*, and its being the most convenient, the most natural, and the most safe Way. *Aristotle* informs us, *Eschylus* invented a principal Person, which he joyn'd to him who appear'd between the Songs of the Chorus, and that *Sophocles* added a third. Nevertheless there are three Actors to be met with in some of *Eschylus's* Plays. See the Remarks on the IVth Chapter of that Philosopher's *Art of Poetry*.

L. 192. *Actoris partes chorus, officiumque virile defendat.*] The Chorus were a Company of Actors, who supply'd the Place of those who ought probably to be present at the Action represented, and were concern'd in it. 'Twas the Foundation of all the Probability of Dramatick Poetry, which since it has lost its Chorus, has lost at least half of its Verisimilitude and greatest Ornament, rendring our Modern Tragedy no more than the Shadow of the Ancient. The Chorus had two Functions.

Defendat : neu quid medios intercinat actus,
 195 Quod non proposito conducat, & hareat aptè.
 Ille bonis faveatque & consilietur amicè,
 Et regat iratos, & amet peccare timentes :
 Ille dapēs laudet mensa brevis, ille salubrem
 Juslitiam, legesque, & apertis otia portis :

200 Ille

Functions. For in the Course of the *Acts*, they were to join in the Action, and act a Part, the *Coriphaeus* speaking alone in the Name of all the rest, and after each *Act*, all the *Chorus* was to note the Interval by their Songs. *Horace* prescribes here two Rules for these two Functions of the *Chorus*. The first is contain'd in this Verse,

Actoris Partes Chorus, officiumque virile defendat.

The *Chorus* must act the Part of an *Actor*, and perform the Functions of a single Person. 'Tis a Translation or Explanation of a Passage in *Aristotle's Art of Poetry*, wherein 'tis said, The *Chorus* must act the Part of an *Actor*, be one of the Persons of the Place, and make a Part of the whole. The second Function is contain'd in the following Remarks.

L. 194. *Neu quid medios intercinat actus, quod non proposito conducat.*] What the *Chorus* sung between the *Acts* to mark the Intervals : Which Song *Horace* will have to agree with the Subject, that is, be taken from it, and help to the forwarding it. *Aristotle* says, *Sophocles* and *Euripides* should be imitated in this ; and those who do otherwise, *incerta canunt*, sing inserted Songs, as suitable to one Tragedy as another. *Sophocles* is the true Model for the Constitution of *Chorus's* : *Euripides* was sometimes deficient in this, tho' *Scaliger* prefers his Conduct to *Sophocles's* ; *Aristophanes* blames *Euripides* for it, in his *Acharnenses*. And those, says he, who compose his *Chorus* stand there like Fools : Upon which the *Scholiast* makes this judicious Remark, *Aristophanes* in this Verse laughs at *Euripides* for introducing *Chorus's* that do not sing Things agreeable to the Subject, but Stories that are foreign to it, as in his *Phenicians*.

L. 196,

And hath a generous and manly Part ;
 Bridles wild Rage, loves rigid Honesty,
 And strict Observance of impartial Laws,
 Sobriety, Security and Peace,
 And begs the Gods to turn blind Fortune's Wheel,
 To raise the Wretched, and pull down the Proud.

But

L. 196. *Ille bonis faveatque.*] In these six Verses Horace tells us what was the Business of the Chorus : Scaliger forgets a great deal of it. The Chorus always took the Part of honest Men ; the Theatre was then the School of Piety, and Justice better taught there than in the Temples. *Et concilietur amicis.* Some have read *& consilietur amicis*, to give Council to its Friends : That was indeed one of the Duties of the Chorus ; but I question whether there are any Instances of *consiliari*, to express giving Counsel ; till I meet with one I will rather chuse to read *& concilietur amicis*, that is, it join'd with its Friends, and supported their Interests.

L. 197. *Et regat iratos*] As in Oedipus, the Chorus endeavours to moderate that Prince's Choler against Tiresias, and Tiresias's against him.

Et amet peccare timentes.] The Chorus was so religious that it always declar'd for the Innocent against the Guilty.

L. 198. *Ille dapes laudet mense brevis.*] The Chorus of Tragedy may have frequent Occasions to commend Sobriety, one of the principal moral Virtues.

L. 199. *Ille salubrem justitiam, legesque.*] The Chorus of Oedipus furnishes us with wonderful Examples of what Horace writes on this Subject.

Et apertis otia portis.] As in that fine Chorus of Euripides, when addressing to the Queen of Peace, it says,

Queen of Riches, happy Peace,
 Fairest of the Goddesses ;
 With what Impatience have I waited,
 How long expected you in vain ?
 I fear Old Age will now destroy me

Before

200 *Ille tegat commissa, Deosque precetur, & oret,
Ut redeat miseris, abeat fortuna superbis.*

Tibia non, ut nunc, orichalco vincta, tubaque

Æmula;

*Before I shall behold your Beauty,
Before your Dances I behold
So full of Grace, before I see
Your Crowns, your Feasts, and hear your Songs.*

L. 200. *Ille tegat commissa.*] The most essential Qualities of the Chorus, are Fidelity and Secrecy, without which all Verisimilitude is lost, and the Poem spoilt. These Qualities depend on the Poet's Address, who ought so to chuse his Chorus, that its own Interest may engage it to conceal what it is entrusted with, and to take care, that in concealing it, it does nothing against its Duty. *Euripides* has committed a Fault of this kind, in his *Medea*, who, tho' a Stranger at *Corinth*, contrives the Death of her Rival the King of *Corinth*'s Daughter, as also that of the King, and afterwards to kill her own Children, tells the Chorus, compos'd of *Corinthian* Women, the King's Subjects, her Design, and yet they are so faithful to this Foreigner, that they do not discover it to their natural Prince. The Chorus, 'tis true, must be faithful, but without violating the Laws of Nature, or the Laws of God: The Fidelity of the *Corinthian* Women to *Medea* is Criminal; the *Greek* Scholiasts endeavour to excuse it, by saying, that the *Corinthian* Women being free, declar'd for Justice, as Chorus's ought to do, which Excuse is ridiculous and impious; and the same *Euripides*, who has made this *Corinthian* Chorus so faithful, when it shou'd not have been so, makes the Chorus of *Creusa*'s Wailing Women in *ION*, fail in their Fidelity to *Xuthus*, and reveal her Husband's Secret to their Mistress, tho' he had commanded them, on Pain of Death, not to do it. *Horace*'s Rule is, indeed, not so general, but it may admit of some Exception; but I can much less forgive *Euripides* for the Treachery committed in *Iphigenia in Tauris*; the Chorus is compos'd of *Grecian* Women, and this Princess begs them to tell no body of her Plot to carry off the Statue of *Diana*, promising to take them

But nothing must be sung between the Acts

But what some way conduces to the Plot.

First the shrill Sound of a small rural Pipe

(Not

them with her. The Women are faithful to her, and yet she flies away alone with *Orestes*, and abandons them to the Rage of *Ithoas*, who wou'd certainly have severely punish'd them, had not *Minerva* come to their Deliverance.

L. 201. *Ut redeat miseris, abeat fortuna superbis.*] A necessary Consequence of the Justice and Piety of the Chorus; the Ancients blame *Euripides*, because his Chorus's are not always so much concern'd as they ought to be, for the Unhappy. *Sophocles* never err'd once in this particular.

L. 202. *Tibia non, ut nunc, Orichalco vineta.*] The eighteen following Verses are obscure. After having spoken of the Chorus's in Tragedy, he speaks of the Changes that had happen'd in the Musick, and the Verse, and the better to explain it, makes Use of a very just Example, saying, that as the Chorus's of the *Romans* Plays, which were at first plain, with one very little Flute, and without any Ornament, chang'd the Tone when the *Roman* People began to be more powerful and rich, Riches and Luxury having introduc'd the same Change in Verse and Musick, as in Manners; so the same Thing happen'd to the Chorus of the *Greek Tragedies*, the Musick of which was at first as plain as the Verse, but by Degrees it became more harmonious and strong, and the Measure of the Verse was accommodated to the Musick; in which Measure they soon imitated the Dignity and Majesty of the Oracles.

Orichalco vineta. Ὀρχαλλοί, *Orichalk*, a Sort of Mountain Copper, what we now-a-days call *Brass*; The Ancients esteem'd it so much, that for a long Time they prefer'd it to Gold it self, as in the IId Chapter of the XXXIVth Book of *Pliny*: *Virgil* puts it with Gold, speaking of *Turnus's Cuirass*. Those who took it for a natural Metal, half Gold, and half Copper, did not remember *Aristotle's* Observation, that Nature produces no such Sort of Metal.

Tubaque amula.] The Flute was brought by Degrees to such a Pitch, that it equal'd the Trumpet, and was then us'd in the *Chorus's* of *Tragedies*.

L. 203.

Æmula; sed tenuis, simplexque foramine paucò
Aspirare, & adesse choris erat utilis, atque
 205 *Nondum spissa nimis complere sedilia flatu:*
Quò sanè populus numerabilis, utpote parvus,
Et frugi, castusque, verecundusque coibat.
Postquam cepit agros extendere victor, & urbem
Latior amplecti murus, vinoque diurno
 210 *Placari Genius fessis impune diebus;*
Accessit numerisque modisque licentia major.
Indoctus quid enim saperet liberque laborum

Rusticus

L. 202. *Sed tenuis, simplexque.*] *Tenuis* oppos'd to *tuba æmula*: *simplex* to *orichalco vinctâ*.

Foramine paucò aspirare, choris erat utilis.] Having few Holes, proper for the Chorus's of Tragedy, which do not require sounding Musick. The old Commentator, says *Varro*, in the III^d Book of the *Latin Tongue*, which is lost, said he had seen one of the Ancient Flutes with but four Holes.

L. 204. *Aspirare choris erat utilis.*] A little Flute is sufficient for a Chorus, first, because the Musick should be soft, loud Musick not agreeing with the Sentiments the Chorus ought to have, as *Pity*, *Tenderness*, &c. And secondly, because the Theatres were then very little, and not much frequented.

L. 206. *Quò sanè populus numerabilis, utpote parvus.*] *Horace* lays down four Reasons why the Romans were at first no fonder of Theatrical Representations: As 1. They were but few in Number. 2. They were Wise. 3. They were Pious, and 4. They were Modest. *Monsieur le Fevre* will have it, that the first destroys all the rest. If the Play-Houses were empty, because there were few People to fill them, what need we attribute it to their Piety or Wisdom. He therefore corrected the Text *parvus*, *Thrifty*, for *parvus*, *small*; which Reading is not just: *Horace* opposes *parvus*, to *agros extendere*

Of the Art of Poetry. 77

(Not loud like Trumpets, nor adorn'd as now)
 Was Entertainment for the Infant Stage,
 And pleas'd the thin and bashful Audience
 Of our well-meaning, frugal Ancestors.
 But when our Walls and Limits were enlarg'd,
 And Men (grown wanton by Prosperity)
 Study'd new Arts of Luxury and Ease,
 The Verse, the Musick, and the Scene's improv'd;
 For how should Ignorance be Judge of Wit,

Or

extendere, and *latior murus*, as he opposes the three other Epithets, *Wise*, *Pious*, and *Modest*, to *vinoque diurno placari genius*, to the dissolute Manners which reign'd soon after on Festival Days; besides, the Word *parvus*, *Thrifty*, which Monsieur le Fevre would read instead of *parvus*, *small*, cannot come in here on any Account, since the People did not pay any Thing at the *Theatre*, the Magistrates defraying the Charge.

L. 208. *Postquam cepit agros extendere victor.*] When their Victories oblig'd the Romans to extend the Compass of their Walls, to admit the Nations they had subdu'd, then Luxury and Riches alter'd the Verse and Musick of the Chorus's, from Simplicity to Pomp.

L. 209. *Vinoque diurno placari Genius festis impune diebus.*] 'Twas not lawful for the first Romans to debauch by Daylight, even not on Festivals; *placari Genius*, sooth their Genius: A happy Expression for the Mirth of Wine and good Company.

L. 211. *Accessit numerisque, modisque licentia major.*] They gave themselves full Liberty to alter the Verse and Musick, from a soft and simple, to a lofty and diversify'd Tone.

L. 212. *Indoctus quid enim saperet.*] Horace attributes the Variety and Wantonness, which were added to Poetry and Musick,

Rusticus urbano confusus, turpis honesto?

Sic prisca motumque & luxuriam addidit arti

215 *Tibicen, traxitque vagus per pulpita vestem:*

Sic etiam fidibus voces crevere severis,

Et tulit eloquium insolitum sacundia praeceptis:

Utiliumque sagax rerum, & divina futuri,

Sortilegis non discrepuit sententia Delphis.

Carmines

Musick, to the Ignorance, Laziness, Rudeness, and Vileness of the Villagers admitted by the Romans into their Rody. *Socrates* and *Plato*, are of Opinion, that wanton Musick proceeds from the Ignorance of the Mind, and the Corruption of the Heart.

Liberque laborum.] Lazy, and in Repose after the Vintage and Harvest.

L. 213. *Urbano confusus, turpis honesto?*] The Rudeness and Debauchery of the Villagers, prevail'd over the Gentility and Severity of the Romans.

L. 214. *Sic prisca motumque & luxuriam addidit arti.*] The Players on the Flute, added Movement and Wantonness to the ancient Art, which was before chaste and severe. *Motus* answers to *numerus*, in the 211th Verse, and *luxuria* to *modus*. *Pliny* says, While they made Use of simple Musick, but after the Variety and Wantonness of Song were added to it, which is taken from the fourth Book of *Theophrastus's* History of Plants. *Plato* tells us, The Variety in Musick produc'd Intemperance.

L. 215. *Traxitque vagus per pulpita vestem*] Dress, as well as Musick, was corrupted: The Musicians wore their Robes with long Trains, only us'd by the Greeks; in Tragedies they call'd them *Syrma*, as in *Julius Pollux*. *Vagus* relates to the Motion of the Chorus, in singing the *Scrophæes* and *Antistrophæes*.

L. 216. *Sic etiam fidibus voces crevere severis*] The Application of the Example. As our Musick and Poetry chang'd as our People aggrandiz'd themselves; so did also the Grecian Lyre, from a plain, to a lofty Tone: *Cicero*, in his 11d Book

Or Men of Sense applaud the Jests of Fools?

Then came rich Cloaths and graceful Action in,

Then Instruments were taught more moving Notes,

And Eloquence with all her Pomp and Charms

Foretold us useful and sententious Truths,

As those deliver'd by the Delphick God.

The

Book *de legibus*, speaks of the Severities of the ancient Musick : *antiqua Musica severitas*.

Fidibus.] *Horace* assures us the ancient Greek Tragedy made use of the Lyre ; and indeed the Lyre was us'd a long Time. *Sophocles* play'd on it in his Tragedy of *Thamyris*.

L. 217. *Et tulit eloquium insolitum facundia praeceps*.] The Verses of the Greek Chorus, like those of the Latin, underwent the same Change as the Musick ; instead of Plainness an Extravagance of Language was affected, little different from that of the Priests in pronouncing their Oracles. *Horace* here falls on the Greek Tragick Poets, who are very often Bombast, and affecting the Sublime, swell into *Fustian*, in Imitation of the Priests. *Heinsius* is very much mistaken in this Passage.

Facundia praeceps.] The Epithet *Præceps*, is enough to shew us, that *Horace* is censuring and not commending : *Facundia praeceps*, is a bold rash Eloquence, the Rhetoricians call it *Metæaron*, and *Quintilian*, *præcepita*. *Longinus* opposes it to the Sublime. 'Twas said of *Eschylus*, *sublimis usque ad vitium*.

L. 218. *Utiliumque sagax rerum, Et divina futuri*.] *Heinsius* is out again here : *Horace*, as he pretends, is shewing how Tragedy came to its Perfection ; whereas he is not talking of Tragedy in general, but of the Chorus, and shews how it came to be corrupted : One of the Functions of the Chorus was to comfort the Afflicted, which ought to be perform'd with a noble Simplicity ; but from giving Advice, the Poets, in Time, gave entirely into Prophecy, as the Chorus of *Eschylus* : *Agamemnon* says, *I prophesy without Mission, and without*

220 *Carminē qui tragico vilem certavit ob hircum,*

Mox etiam agrestes Satyros nudavit, & asper

Incolūmi gravitate jocum tentavit: eò quòd

Illecebris erat & gratâ novitate morandus

Spectator,

without Wages. Horace here condemns the bombast Diction, and the Obscurity of the Chorus's.

L. 220. *Carminē qui tragico vilem certavit ob hircum.*] He now speaks of the *Satyrick Poetry* of the Greeks; a Sort of Poetry between Comedy and Tragedy: Horace seems here to attribute the Invention of it to *Thespis*: *He who disputed the Prize of Tragedy soon produc'd Satyrs*; but there are two Reasons against this Opinion: The first is, we read no where of *Thespis's Satyrick Pieces*; and the second, that the Disputes for the Prize of Tragick Poetry were not in Use in *Thespis's* Time, as *Plutarch* informs us in the Life of *Solon*. *Suidas* is positive that *Pratinas* was the Inventer of *Satyr*s. He liv'd a few Years after the Death of *Thespis*; 'tis therefore likely *Horace* means him, and that this Poet, after having disputed the Prize of Tragedy, in a very little while wrote *Satyr*s.

Tragico carmine certavit.] The Disputes of the Prize of Tragick Poetry were by the Poets producing their Pieces to be play'd in Publick: 'Tis plain by this Passage, that these Disputes were more ancient than the Invention of *Satyr*s.

Ob hircum.] The Poet who obtain'd the Prize had a Goat for his Reward; it being the usual Sacrifice to *Bacchus*, who presided over Tragedy; and some will have it *Tragedy* takes its Name from this very Goat, *τραγῳδία* The Song of the Goat.

L. 221. *Agrestes Satyros nudavit.*] Shew'd *Satyr*s naked and without Disguise, that is, bad *Satyrick Pieces* play'd, wherein *Satyr*s compos'd the Chorus with Father *Silenus* at their Head: *Demetrius Phalereus* says, No Body can ever form a Tragedy, wherein Raillery and Laughter may be introduc'd; for he would then write a *Satyr*. There's but one remaining of all

Of the Art of Poetry. 81

The first Tragedians found that serious Stile
Too grave for their uncultivated Age,
And so brought wild and naked Satyrs in,
Whose Motion, Words, and Shape were all a Farce;
(As oft as Decency would give them leave)
Because the mad ungovernable Rout,
Full of Confusion, and the Fumes of Wine,

G

Lov'd

all the Satyrick Pieces of the Ancients, which is the *Cyclop* of *Euripides*, and that's sufficient to justify what *Horace* has written of them; he says *Agrestes Satyros*, as *Euripides* said of the *Cyclop*, *Κύκλωπος ἀγροβότα*.

L. 222. *Et asper incolumi gravitate jocum tentavit.*] He endeavour'd to bring Raillery and Pleasantry into Satyrick Pieces, without offending the Gravity of Tragedy: The Poet must always remember he is writing a Sort of Tragedy, and have a Care of falling into mean Raillery, which is only excusable in Comedy. *Tiberius* in the *Cyclop* rallies *Ulysses*, and yet preserves the Gravity of Tragedy. I know this famous *Prater*, this noble Sprig of *Sisyphus*. *Horace* uses the Word *asper*, sharp, to express its Raillery.

L. 223. *Illecebris erat & gratâ novitate morandus spectator.*] He attributes the Origin of Satyrs to the Audience's Desire of Novelty: *Diomedes* and *Marinus Victorinus*, have said the same Thing. *Satyros induxerunt Ludendi Causa, jocandique ut simul Spectator inter Res Tragicas seriesque, Satyrorum quoque joci & lusibus delectaretur.* The Poets however had a more useful and specious Pretence for it: Tragedy was at first only a Chorus, who sung the Praises of *Bacchus*; Actors were afterwards introduc'd, and Scenes and Acts plac'd between their Songs; Tragedy became so alter'd at last, that the Chorus was almost lost in it, insomuch, that it was a Saying, *It makes not at all for Bacchus*. The People were not for abolishing a good old Custom; and the Poets, in Honour of *Bacchus*, and to give them Satisfaction, resolv'd to establish the ancient Chorus, and in such an agreeable Manner, that

it

Spectator, functusque sacris, & potus, & exlex.

225 *Verum ita risores, ita commendare dicaces*

Conveniet Satyros, ita vertere seria ludæ,

Ne, quicunque Deus, quicunque adhibebitur Heros;

Regali conspectus in auro nuper & ostro,

Migret

it should be improv'd by the Addition of Pleasantry; this was the Origin of *Satyrs*, wherein the Chorus mingled the Praises of *Bacchus*.

L. 224. *Functusque sacris, & potus & exlex.*] The three Reasons for the Invention of something to divert the Audience. 1. They offer'd a Sacrifice, in which there was no Want of Meat and Wine. 2. They drank cheerfully at that Festival. 3. They were for any Thing frolicksome and extravagant.

L. 225. *Verum ita risores, ita commendare dicaces.*] Tho' on those Festivals the People were disorderly, their vicious Tastes must not be humour'd with impudent *Satyrs*; they must be half serious to correct those vicious Tastes; and half pleasant, to be suited to the Festival: It may be objected, How comes it *Horace* lays down Rules for the Satyrick Pieces of the *Greeks*, of what Use could these Rules be to the *Romans*? In Answer, *Horace* prescrib'd those Rules, because the *Romans* imitated the *Satyrs*, in their *Attellanes*, as in *Diomedes*. There's a third Sort of Roman Plays, call'd *Attellanes*, from *Attella*, a City in *Tuscany*, where they began, which in their Subject and Raillery are entirely like the Satyrick Pieces of the *Greeks*; the only Difference being, in the latter, *Satyrs* or other ridiculous Actors were introduc'd, as *Autolycus*, *Burrus*, &c. and in the *Attellanes*, obscene Actors as *Marcus*: If *Diomedes* is not mistaken, his *Personæ obscenæ* are the same *Horace* calls *Satyrs*; but *Vossius* pretends it should be read *personæ osca*, *Oscean* or *Tuscan* Actors; obscene Persons being rather in the *Mimes* than in the *Attellanes*: By what *Horace* says, 'tis unquestionable that there were *Satyrs*, and 'tis doubtless out of one of them *Marcus Victorinus* took that Verse,

Agite, fugite, quatiq Satyri.

Perhaps,

Lov'd such Variety and antick Tricks.

But then they did not wrong themselves so much

To make a God, a Hero, or a King,

(Stript of his golden Crown and purple Robe)

G 2

Descend

Perhaps, instead of *Tuscan* Actors, the *Romans* afterwards introduc'd Satyrs into these *Attellanes*. This Passage to be clear should run thus: *In our Attellane Plays we have imitated the satyrick Tragedies of the Greeks; but tho' the Occasions on which they are play'd be still the same, and the People are not less mad, yet we ought not to conform to their vicious Appetites; we should give 'em some of those rallying and poignant Satyrs, and make 'em pass, &c. Bring 'em into Vogue, Commendare*

L. 226. *Ita vertere seria ludo.*] This Passage signifies turning serious Things into gay; playing Satyrick Scenes after Tragicall, as in Greece; and *Attellanes* after Tragedies, as in Rome.

L. 227. *Ne, quicunque Deus, quicunque adhibebitur Heros.*] Gods, Kings, and Heroes were represented in the *Attellanes*, as well as the Satyrick Pieces. *Diomedes* is therefore mistaken when he says, Satyrick Poetry is with the Greeks a Theatrical Performance, in which the Tragick Poets have not introduc'd Kings and Heroes, but Satyrs to rally and be merry. The principal Actor in *Euripides's Cyclop* is *Ulysses*.

L. 228. *Regali conspectus in auro nuper & ostro.*] The Greek Poets, when the Prize of Tragedy was disputed, had commonly four Tragedies represented, the last of which was a Satyrick Piece. The four were term'd *Tetralogie*, and were written on the same Subject as *Ulysses*, *Achilles*, *Orestes*, &c. they had the same Name, the Hero's of the Play: The *Orestiad* of *Eschylus*, is so call'd, to express the four Tragedies written on the Adventures of *Orestes*. There were also *Tetralogies*, where the four Pieces were written on different Subjects: We read of a *Tetralogie* of *Euripides*, which consisted of four Plays, on so many different Fables; as the *Medea*, the *Philoctetes*, the *Diety*, and the *Reapers*; but those that were on the Adventures of the same Hero were most esteem'd, as being most difficult.

Migret in obscuras humili sermone tabernas;

230 *Aut, dum vitat humum, nubes & inania capiet.*

Effutire leves indigna tragedia versus:

Ut festis matrona moveri iussa diebus,

Intererit Satyris paulum pudibunda protervis.

Non

cult. In the *Frogs* of *Aristophanes*, *Euripides* bids *Eschylus* rehearse the first Prologue of his *Orestiad*. The Romans had no *Tetralogies*: They wrote a Tragedy, and an *Attellane*, on the same Hero; the same Actor appear'd in both; for which Reason *Horace* carefully recommends to the Poet so to order it, that the Hero who was seen deck'd in Gold and Purple, *Nuper*, in the first Play, the Tragedy, might not dwindle in the second, the *Attellane*, to a Comick Character: In a Word, the Hero in the *Attellane* should keep the Middle, between the Sublime of Tragedy, and the Meanness of Comedy: The Romans had something like *Tetralogies*, they had three Plays acted, one after another, on the same Subject; the first a real Tragedy; the second the *Attellane*; the third a *Satyr* or *Exode*, a Kind of Farce of one Act; they were all acted in the same Cloaths, with the same Mask, and by the same Actors; there were also the *Tabernaria*, *Tavern-Pieces*, more decent than the *Exodes*.

Nuper.] This proves, that the same Actor play'd in the *Attellane*, as play'd in the Tragedy: *Plautus* tells us as much in the Prologue to his *Menechmes*, *Hac urbs Epidamnnum est, &c.* This City shall be Epidamnnum, during this Piece; when we play another, it shall be another City, after the same Manner as we change the Band of Players; for the same Actor is sometimes a Slave, sometimes a Merchant, sometimes a young Man, sometimes an old one, sometimes a Beggar, sometimes a King, &c. *St. Jerome* has a fine Comparison on this changing of our Parts in the Scene of Life.

L 229. *Migret in obscuras humili sermone tabernas.*] The *Tabernaria* were so call'd, because there were Taverns on the

You must not think that a Satyrick Style
 Allows of scandalous and brutish Words,
 Or the confounding of your Characters.
 Begin with Truth, then give Invention scope,
 And if your Stile be natural and smooth,
 All Men will try, and hope to write as well;
 And (not without much Pains) be undeceiv'd.
 So much good Method and Connexion may

G 4

Improve

Servant Maid in a Comedy of *Lucilius's*, who cheated old *Simon* of his Money. *Horace* speaking of the Comick Style, uses a Comick Term, *emuncto Simone*; *emungere* is in the low Style, *emunxi argento senex*.

L. 239. *An custos famulusque Dei Silenus.*] All the Ancients represent *Silenus* as a wrinkled old Man, bald, and flat Nos'd, with a long Beard; they make him Governor, and Foster-Father of *Bacchus*. *Orpheus* begins his Hymns to him thus, *Hear me thou venerable Foster-Father of Bacchus*.

L. 240. *Ex noto fictum carmen sequar.*] The *Attellane* Poets, as well as the Comick, invented their Subject as they pleas'd. *Horace* condemns this Practice, and says, he would take the Subject of his *Attellane*, as well as his *Tragedy*, from some known Story, as there ought to be no Difference in this between a *Tragedy* and an *Attellane*. *Euripides* took the Story of his *Cyclop* from the *Odyssees*.

L. 241. *Ut sibi quisvis speret idem; sudat multum frustra que laboret.*] 'Tis difficult to observe Nature and Verisimilitude in invented Stories; *difficile est proprie communia dicere*. The Subject taken from a known Story, appears so natural, that every one believes he could do as much himself.

L. 242. *Tantum series juncturae pollet.*] *Horace* is talking of the Disposition of the Subject, and affirms, that when a Subject

Tantum de medio sumtis accedit honoris.

Sylvis deducti caveant, me iudice, Fauni,

245 *Ne velut innati triviis, ac penè forenses,*

Aut nimium teneris juvenentur versibus unquam,

Aut immunda crepent, ignominiosaque dicta.

Offen-

Subject taken from a known Story, such as *Ulysses*, *Orestes*, &c. is well concerted, and well adjusted, it deceives all the World, who think nothing so easie; whereas in Truth, as *Quintilian* says of Eloquence, nothing is harder, than what every one imagines he could have done himself; the Poet invents Incidents, but applies them to a known Story, of which he makes one probable Whole, by that ingenious Connection *Horace* calls *juncturam*.

L. 243. *Tantum de medio sumtis accedit honoris.*] So many Charms are there in known Subjects. *De medio sumta*, Subjects that are in every one's Hands, such as the Adventures of *Ulysses*, of one of which *Euripides* form'd the Story of his *Cyclop*.

L. 244. *Sylvis deducti caveant, me iudice, Fauni.*] The Poets of his Time were apt to forget, that the Satyrs and Fauns were the Inhabitants of the Woods.

L. 245. *Nec velut innati triviis, ac penè forenses, aut nimium.*] The two Extremities he recommends to them to avoid, not to make their Satyrs too polite, nor too rude; Politeness and Brutality reign in Cities, in the Country Simplicity, which is the Mean between Brutality and Politeness.

L. 246. *Nimium teneris juvenentur versibus.*] *Horace* has coin'd the Word *juvenari*, to express the Greek Word *ναιεσθαι*, *juvenescere*, to grow Young. Satyrs should not say Things too soft and tender; such as young Men say in Cities when they make Love; this would be too polite for them: *Euripides* has fallen into this Fault in his *Cyclop*, where the Chorus says between the third and fourth Acts.

*Happy the Man who gives a loose to Joy,
Near the pure Spring where grows the lovely Vine,
And in his Bosom hugs a beauteous Nymph.*

Happy

Improve the common and the plainest Things,

A Satyr that comes staring from the Woods,

Must not at first speak like an Orator;

But, tho' his Language should not be refin'd,

It must not be obscene, and impudent;

The

*Happy the Man with Essences perfum'd
That in his Arms a charming Maid enfolds,
As soft and wanton as she's fair.*

All Euripides's Care to mix some savage Words here and there, as *ὑπασκαλίζων*, to hug under his Arm-pits, does not take so much off of its Politeness, but that it is still too affected for a Satyr.

L. 247. *Aut immunda crepent.*] They must not talk obscenely, like Town Rakes: Euripides's Satyrs are very modest. Virgil has also observ'd this Precept, in his VIth Eclogue, where he makes Silenus say,

*Carmina, quæ vultis; cognoscite: carmina vobis,
Huic aliud mercedis erit.*

Hear the Verse you ask of me, the Verses are for you; and for her, the Nymph *Egle*, she shall have another Reward. A wanton Thing cannot be said with more Modesty. Where there is not this Decency, the Pieces are *Mimes*, and no *Attellanes*. Cicero writes to Papyrius, who had rally'd him a little too Cy-nically, *I now come to your Raillery, wherein after the Poet Accius's Oenomaus, you have play'd not the true Attellane, as was heretofore the Custom, but the true Mime, as is the Custom now-a-days.* This Passage in the IXth Book, Epistle the XVIth, has been ill interpreted. Cicero complains that the Poets of his Time, in their *Attellane* Pieces, fell into the Obscenity of the *Mimes*. The Civil War had introduc'd this Abuse, which Horace would have reform'd.

Ignominiosaque dicta.] I have rendred it *rude Affronts*. Satyrs should not be guilty of the foul Language which is in Towns. Euripides's Satyrs say nothing rude to Ulysses.

Offenduntur enim, quibus est equus, & pater, & res;
 Nec, si quid fricti ciceris probat & nucis emtor,
 250 Æquis accipiunt animis, donantve coronâ.
 Syllaba longa brevi subjecta, vocatur iambus,
 Pes citus: unde etiam trimetris accrescere jussit
 Nomen iambeis, cum senos redderit ictus,
 Primus ad extremum similis sibi. non ita pridem,
 255 Tardior ut paulò graviorque veniret ad aures,
 Spondeos stabiles in jura paterna recepit
 Commodus & patiens; non ut de sede secundâ

Cederet

L. 248. *Quibus est equus, & pater, & res.*] *Quibus est equus.* Those who have a Horse kept at the Publick Expence. The Knights. *Quibus est pater,* Those who have Fathers. The Nobles, the Patricians. *Quibus est res,* Those that have Wealth, and are neither knights nor Nobles.

L. 249. *Nec, si quid fricti ciceris probat aut nucis emtor.*] He who buys fry'd Pease, or fry'd Nuts; meaning the Populace, who us'd to buy them at Rome.

L. 251. *Syllaba longa brevi subjecta.*] He comes now to speak of the Verse of Tragedy. He had given a Hint of it in the 80th Verse.

L. 252. *Pes citus.*] The Iambick is one short, and one long; the short Foot being first occasions its Swiftnes's. Terentianus has thus explain'd it in Iambick Verse.

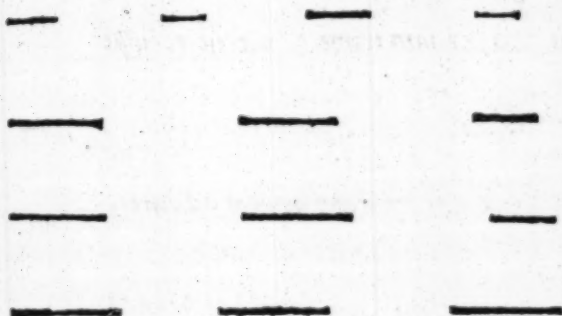
*Adesto iambe præpes & tui tenax
 Vigoris, adde concitum celer pedem.*

Unde etiam trimetris accrescere jussit nomen iambeis, cum senos.] Tho' the Iambick Verse consists of six Feet, yet 'tis call'd *Trimetre*, on Account of its Swiftnes's; two Feet being joyn'd together in scanning it. The short Feet make it so easie. Thus instead of measuring this Verse into six Feet,

Adest 1

The better Sort abhors Scurrility,

And often censures what the Rabble likes.



Unpolish'd

Adef' i'iam | be pra | pes & | tui | tenax.

'Tis measur'd into Three,

Adef' iam | be prapes & | tui tenax. |

Jugatis per dipodiam binis pedibus ter feritur. Victorinus.

Primus ad extremum similis sibi. The first Iambick was equal and alike from one End to the other; that is, 'twas all compos'd of Iambicks, without the Mixture of any other Foot.

L. 255. *Tardior ut paulo graviorque veniret ad aures.* The Poets mingled Spondees to correct the Swiftness of Iambicks, as more agreeable to the Gravity and Majesty of Tragedy.

L. 256. *Spondeos stabiles.* He calls them *stable*, as consisting of two long Feet, a Support to one another, whereas the Iambick limps.

L. 257. *Non ut de sede secunda cederet aut quarta socialiter.* The Iambick only yields to the Spondee the odd Places in Tragedy, as the first, third, and fifth Foot. Terentianus has very well explain'd this in his little Treatise.

At qui cothurnis regios actus levant, &c.

But

Cederet aut quartâ socialiter. hic & in Acci

Nobilibus trimetris apparet rarus, & Enni.

260 *In scenam missus magno cum pondere versus*

Aut opera celeris nimium, curâque carentis,

Aut ignorata premit artis crimine turpi;

Non quivis videt immodulata poemata iudex:

Et data Romanis venia est indigna poetis.

265 *Id-*

But those who take the Buskins to represent the Adventures of Kings, that their Style may the better answer their royal Pomp, make Use of Majestick Sounds, but keep however this Law inviolable; Let the second, fourth, and last Foot be Iambick. This Mixture renders the Verse more noble. 'Tis still the Trimeetre Measure, the second Foot being an Iambick. The Comick Poets, to disguise their Verse, and bring it near to common Discourse, invented the Tragick Order, and put Spondees in the Even-places, where the Tragick Poets admitted of the Iambick only; were there no other Difference but this of Number, it wou'd give the Ancients a great Advantage over us, who have but one Sort of Verse for Comedy and Tragedy. Tho' the Words are different, the Numbers are the same. Mr. Dacier is speaking of his Country-men the French; the English have never, or very seldom, observ'd Measure in their Comedies, which are written in Prose, their Tragedies in Verse; and in this Difference the Ancients have not the same Advantage over the English Poets, as they have over the French.

L. 258. *Socialiter.*] As Associates, to whom every Thing is in common.

L. 259. *Hic & in Acci nobilibus trimetris, apparet rarus, & Enni.* 'Tis ridiculous to think *Hic* here means the pure Iambick, and that *Horace* would praise *Accius* and *Ennius* for making Use of it; the pure Iambick being condemn'd in Tragedy. He blames *Ennius* and *Accius* for neglecting the Mixture of Spondees and Iambicks, and making hard and heavy

Unpolish'd Verses pass with many Men,
And Rome is too indulgent in that Point;

But

heavy Verses, by ill placing the *Spondees*, or putting in too many of 'em. *Nobilibus trimetris*, is an Irony in my Opinion. *Vossius* is mistaken in construing *hic* here to be *hic loci*.

L. 260. *In scenam missus magno cum pondere versus.*] *Heinsius* did not understand the Meaning of this Passage. Instead of *missus*, we must read *missus*, according to *Theodorus Marcilius's* Correction. *Horace* continues to censure *Ennius* and *Accius*, and says that their Verses push'd upon the Stage with great Weight. Their Verses were full of *Spondees*, which made them so heavy they could not walk of themselves, and were push'd on.

L. 262. *Pemit artis crimine turpi.*] *Servius* on the Vth Book of the *Aeneis*, quotes this Verse out of *Horace*,

Nec tanta in Metris venia conceditur Uti.

It is not permitted to take so much Liberty in Verses. If *Servius* is not mistaken, this Verse may follow immediately after *aut Ignoratas*, &c. and we may thence infer, that this Piece of the *Art of Poetry* is not entire, but that several Verses are lost. I do not, however, think this Verse is *Horace's*.

263. *Non quivis videt immodulata poemata iudex.*] Every one does not understand the Number and Cadence of Verse, and the Poets therefore meet with a foolish Indulgence. He means, *Accius*, *Ennius*, and others, acquir'd their Reputation at a cheap Rate, the World being more kind than just to them.

L. 265.

265 *Idcircone vager, scribamque licenter? an omnes*

Visuros peccata putem mea, tutus, & intra

Spem venia cautus? vitavi denique culpam,

Non laudem merui. vos exemplaria Græcæ

Nocturnâ versate manu, versate diurnâ.

270 *At nostri proavi Plautinos & numeros &*

Laudavere sales; nimium patienter utrumque,

Ne dicam stultè, mirati; si modo ego & vos

Scimus

L. 265. *Idcircone vager, scribamque licenter?*] Indulgence makes Poets negligent; *vagari*, to write at a venture, to put a *Spondee* in the second Foot as well as the first.

L. 266. *Tutus, & intra spem venia cautus?*] It signifies, Word for Word, By securing my self and taking Precautions, without expecting a Pardon; the Word *Intra* always denotes, that we remain on this Side. *Florus* says, that the Action of *Horatius*, who kill'd his Sister, *intra Gloriam fuit*, was without Glory.

L. 267. *Vitavi denique culpam, non laudem merui.*] He who writes regularly avoids Blame, but does not deserve Praise. A Man must do more than not be guilty of Faults to merit Applause.

L. 268. *Vos exemplaria Græcæ nocturna versate manu.*] *Horace* does not propose the reading the Ancients to such as are contented with avoiding Faults only, but to those who aim at Perfection, which is no where to be found, except in the Greek Authors. Thus *Terentianus*,

Maurus item Quantos potui cognoscere Graios? &c.

How much might I, who am an African, have learn'd of the Greeks? In the Study of whom consists particularly the Art of Poetry. *Horace* recommends the Greek Originals, *Homer* and *Plato* for the Characters and the Passions; *Sophocles*, *Euripides*, &c. for Tragedy; and *Aristophanes* for Comedy.

L. 270.

But then, to write at a loose rambling rate,
 In hope the World will wink at all our Faults,
 Is such a rash, ill-grounded Confidence,
 As Men may pardon, but will never praise.
 Consider well the Greek Originals,
 Read them by Day, and think of them by Night.
 But *Plautus* was admir'd in former Time
 With too much Patience, (not to call it worse)

His

270. *At nostri proavi Plautinos & numeros & laudare sales.*] Some pretend that *Horace* being the Son of a Freed-Man, could not say *Nostri proavi*, our Fore fathers, and that it should be *Vestri proavi*, your Fore-fathers; others alledge, that speaking of the Romans in general, he might say *Our*; Whereas, in Truth, *Horace* is not speaking himself, but the *Piso's* or the Romans, who upon his saying, *Vos exemplaria Græcæ*, answer him, *Why do you turn us over to the Greeks, have not our Ancestors recommended Plautus to us for his Verse and Pleasantry?*

271. *Nimium patienter utrumque, ne dicam stultè, mirati.*] *Horace's* Reply to the *Piso's*; Yes, Your Ancestors did admire the Pleasantry and Verse of *Plautus*, but they were too good-natur'd in it, not to say too Foolish. 'Tis certain, *Plautus* is by no means Nice in his Verses, which are for that Reason call'd *Numeros innumeros*, Numbers without Numbers, in the Epitaph he made on himself. 'Tis certain also, that his Pleasantry is often too flat, mean and extravagant, as it is sometimes too delicate and fine. *Cicero* proposes him as a Pattern for Railery. *Horace* does not here oppose *Cicero's* Judgment in this Particular, but condemns the Ignorance of those who thought *Plautus* excell'd alike in every thing. *Mrs. Dacier* has handled this Matter in her Preface to three of *Plautus's* Comedies.

*Scimus inurbanum lepido sponere dicto,
Legitimumque sonum digitis callemus, & aure.*

275 *Ignotum tragica genus invenisse Camæna
Dicitur, & plaustris vexisse poemata Thespis,
Qua canerent agerentque peruncti facibus ora,
Post hunc persona pallaque repertor honesta*

Æschylus,

L. 274. *Legitimumque sonum.*] He calls a regular Measure and Harmony, a *lawful Sound*. He has said elsewhere, *Legitimum Poema*.

Digitis callemus, & aure.] Those who have a nice and delicate Ear, when they hear good Verse, beat Time with their Fingers or Feet, like Musicians. *Terentianus*, *Quam pollicis Sonare*, &c. *The Masters of the Art* are wont to mark the *Cadence* by striking with the Foot or Finger. The beating Time with the Foot is most ancient, that with the Hand was not known in *Juvenal's* Time. For, says his Commentator on that Verse of his, *Andiat ille testarum crepitus*, *They beat Time with Shells*, like our *Castanetts*, when the *Pantomimes* danc'd; the *Masters of the Chorus* not beating then with their Hands.

L. 275. *Ignotum tragica genus invenisse Camæne dicitur.*] Having treated fully of Tragedy, he comes in the next Place to Comedy, which was a long Time compriz'd under the general Name of Tragedy. There were several tragick and comick Poets before *Thespis*, but because he was the first that made Alterations of the Drama, and reduc'd it to Form, he is look'd upon as the Inventor of dramatick Poetry; Tragedy before *Thespis's* Time was only a Parcel of Tales in a comick Stile, mingled with the Songs of a Chorus in the Praise of *Bacchus*. *Plato* writes in his *Minos*, *Tragedy is very ancient, it was not begun by Thespis and Phrynichus*, &c.

His harsh, unequal Verse, was Musick then;
And Rudeness had the Privilege of Wit.

When *Thespis* first expos'd the Tragick Muse,
Rude were the Actors, and a Cart the Scene,
Where ghastly Faces stain'd with Lees of Wine
Frighted the Children, and amus'd the Croud;
This *Æschylus* (with Indignation) saw,

H

And

L. 276. *Et plaustris vexisse poemata Thespis, qua canerent agerentque peruncti facibus ora.*] Some learned Men have imagin'd *Horace* is speaking only of the Alterations *Thespis* made in the ancient Tragedy. The first is his carrying his Actors about in a Cart, whereas they before this sung any where, and any how, as it happen'd. The other is his smearing of 'em with Lees of Wine, whereas before they play'd without doing any thing to their Faces. The chief Alteration of all is omitted by these Commentators, which is *Thespis's* throwing in an Actor among the *Chorus*, to ease them, and give 'em a breathing Time; which Actor rehears'd an Adventure of some illustrious Person, which Rehearsal and Adventure gave Rise to the Fable and Persons of the Drama; wherefore he says, *qua canerent agerentque*. They sung and acted; they sung the Chorus, they acted the Actor. This Addition of one Actor was doubtless very entertaining to the People, who before had been only us'd to hear the Chorus. See the IVth Chapter of *Aristotle's Art of Poetry*. These Actors playing in a Cart a Sort of droll Pieces, full of Scandal, gave occasion to a Greek Proverb, *He talks in a Cart*; for, he rails, he affronts.

L. 278. *Post hunc Personæ pallaque repertor honestæ Æschylus.*] *Thespis's* Alterations put *Æschylus* upon making more considerable Ones. He brought out his Actors with Vizards; for *Personæ* here is a Vizard, and not a Person. He dress'd them in Robes with Trains; he put the Buskin on them, and instead of a Cart built a Stage for them, changing the Stile from

Æschylus, & modicis instravit pulpita tignis,

280 *Et docuit magnumque loqui, nitique cothurno,*

Successit vetus his comœdia, non sinè multâ

Laude: sed in vitium libertas excidit, & vim

Dignam lege regi: lex est accepta, chorusque

Turpiter

from Burlesque to grave and serious. I wonder *Horace* makes no mention of farther Alterations of his of greater Consequence; for *Aristotle* tells us, he added another Actor to *Thespis*'s, that he lessen'd the Songs of the Chorus, and invented a principal Part. 'Tis strange that *Horace* shou'd not mention that Improvement, and as strange that *Aristotle* does not mention these Alterations of *Horace*, in *Æschylus*'s Pieces, from those of *Thespis*. The Poet is less excusable than the Philosopher, for that the Latter speaks of the most important.

Pallaque.] What *Laertius* calls *σολήη*, a Robe with a Train.

L. 279. *Instravit pulpita tignis.*] *Pulpitum*, the Stage.

L. 281. *Successit vetus his comœdia.*] *Heinsius* pretends these four Verses should come after the 250th, where *Horace* speaks of *Satyrs*, to which he affirms the old Comedy succeeded. But this is their true Place. When *Horace* says, the old Comedy succeeded *Thespis* and *Æschylus*'s Plays, he does not mean that there were no tragick Poets after them, nor wou'd he have it understood, that the old Comedy ow'd its Origin to Tragedy. His Design is to shew us that Comedy was cultivated, after Tragedy had arriv'd to a Degree of Perfection, which is also *Aristotle*'s Opinion. Comedy, says he, was not cultivated from the Beginning, as Tragedy was, &c. After the grave and serious Part of the first Tragedies was separated from the Comick, the Poets stuck to the Former and neglected the Latter. After Tragedy was arriv'd at Perfection, the Poets began to cultivate Comedy even in *Æschylus*'s Time, as did *Chionides*, *Magnes* and *Phormus*, with Success. And soon after *Æschylus*'s Death, Comedy also arriv'd to Perfection in the Works of *Cratinus*, *Plato*, *Epicharmes*, *Crates*,

And built a Stage, found out a decent Dress,
Brought Vizards in (a civiller Disguise)
And taught Men how to speak, and how to act.
Next Comedy appear'd with great Applause,
Till her licentious and abusive Tongue
Waken'd the Magistrates coercive Pow'r,

H 2

And

Crates, Eupolis, Aristophanes, who were Contemporaries. Wherefore *Horace* had Reason to say, *Succesit vetus his Comœdia. Marcus Antoninus* tells us in the XIth Book, *After Tragedy the old Comedy appear'd.* Does *Marcus Antoninus* mean the satyrick Tragedy? 'Twould be ridiculous to suppose it. For it is easie to prove, that the old Comedy came before the satyrick Pieces. *Monsieur Boileau* in his Poetry speaks of this Matter,

*To the Success of the first tragick Show,
Th' old Comedy in Greece its Birth did owe.*

He means, as *Horace* does, Comedy was cultivated after Tragedy was perfect.

L. 292. *Sed in vitium libertas excidit.*] The old Comedy was of two sorts, that which was properly so call'd, in which was no Fable, the Poets reprov'd Vice openly, and spar'd neither Citizens nor Magistrates, whose Names, and even the Likeness of their Faces, they brought on the Stage. But when *Lysander* had made himself Master of *Athens*, and chang'd the Government from a Democracy into an Aristocracy, putting it into the Hands of the thirty Tyrants, such a Liberty which was not compatible with Tyranny, displeas'd, and the Poets were forbidden to Name those whose Actions they represented. Fictitious Names were then us'd, but the Characters so well painted, that the Persons could not be mistaken. This was call'd the middle Comedy, which lasted till *Alexander's* Time, who having made himself Master of *Greece*, restrain'd the Licentiousness it had, by degrees, come to. This gave Rise to the

Turpiter obticuit, sublato jure nocendi.

285 *Nil intentatum nostri liquere poeta,
Nec minimum meruere decus, vestigia Græcæ
Ausî deferere, & celebrare domestica facta,
Vel qui prætextas, vel qui docuere togatas.*

Nec

the new Comedy, being an Imitation of common Life, with feign'd Stories and supposititious Names. *Horace* speaks of the last Change.

Et vim.] Vis, the Force; for the Sharpness, the Scandal.

L. 284. *Chorusque turpiter obticuit, sublato jure nocendi.]* He does not speak of the Reformation made in the old Comedy. For there was a Chorus in the *Middle*; but of the Law against the Poets of the *Latter*, who being forbidden to fall on the Vices of their Fellow-Citizens, and exposing them personally on the Stage, suppress'd the Chorus, which was apply'd particularly to that Use, as appears in the *Parabasis* of *Aristophanes's* Chorus's, where the Poet digresses to talk of himself, or the Publick; which not being allow'd afterwards in the new Comedy, there was no Chorus in it, as may be seen in *Menander's* Plays. As there's no Chorus in *Terence's* and *Plautus's* of the same Kind with the new Comedy, they are purely Moral; every thing is feign'd, both Subjects and Names, the Flutes fill'd up the Intervals between the Acts.

Turpiter obticuit.] Shamefully silent, to avoid the Punishment inflicted by the new Law. *Horace* looks on this Restriction as a Sort of Disgrace, for *turpiter* does not relate to *nocendi*.

L. 285. *Nil intentatum nostri liquere Poeta.]* *Horace* having spoke of the Changes that happen'd in the three Kinds of Greek Comedy, adds, the *Latin* Poets try'd all three, that is, they take in the Gall of the old Comedy, and the Pleasantry of the *Middle*, in their Imitations of the *New*. The *Atellanæ* had Chorus's like *Aristophanes's* Comedies.

L. 286. *Vestigia Græcæ ausî deferere, & celebrare domestica facta.]* The *Latin* Poets at first translated Greek Plays, call'd

Of the Art of Poetry.

101

And forc'd it to suppress her Insolence.

Our Writers have attempted ev'ry Way,
And they deserve our Praise, whose daring Muse
Disdain'd to be beholden to the Greeks,
And found fit Subjects for her Verse at home.

H 3

Nor

call'd *Palliatus* from thence, the Subject of the Story being Greek; they afterwards invented Stories of their own, which *Horace* terms *Domestica facta*, *domestick Adventures*.

L. 288. *Vel qui prætexas, vel qui docuere togatas.*] One of the most difficult Passages in *Horace*, and the main Difficulty consists in knowing, whether *Horace* does not mean *Tragedy* by *prætexas*, and *Comedy* by *togatas*; or whether he speaks only of the different Kinds of *Comedy*, which last is the only true Interpretation. *Festus* writes, *Togatarum duplex est genus, prætectarum hominum fastigia quæ sic appellantur, quod togis prætectis rempublicam administrarent; Taberniarum, quia hominibus excellentibus etiam humiles permixti.* *Togata* is the Genus which comprehends the two Kinds of *Roman Comedies*, *prætecta* is one of the *Species* comprehended under the Genus, wherefore they are here *Togata*, and consequently *Comedies* and not *Tragedies*; since *Tragedies* were never call'd *Togata*. As the *Comedies* whose Stories were taken from the Greek were call'd *palliata*: So the *Comedies* whose Stories were *Roman* were call'd *togata*: A general Name given those *Roman Plays*, because the *Toga* was the Habit of the *Romans*, as the *Pallium* was that of the *Greeks*. There were two Kinds of this *Togata*, and these two Kinds subdivided into two other, each of which had a Name given it according to its Subject and Actors. Those *Comedies* whose Subjects were grave, and their Actors represented the chief Person in the State, were called *prætecta*, from the Habit *prætecta* wore by the Magistrates, the Robe edg'd with *Purple*; those that were less grave, and represented inferior Persons, were term'd *togata*. *Melissus* invented a third Sort, *Trabeates*, from their representing Soldiers and Knights, whose Habit was called *Trabe*. The *Comedies* below these, representing the

Nec virtute foret clarifue potentiſus armis,
 290 *Quàm linguâ, Latium, ſi non offenderet unum-*
quemque poëtarum lima labor, & mora. vos, ô
Pompilius ſanguis, carmen reprehendite, quod non
Multa dies & multa litura coërcuit, atque
Perſectum decies non caſtigavit ad unguem.

295 In-

the Actions of the meaner People, were term'd *Tabernavia*. There are none of theſe Plays extant, neither the *Prætexta* nor *Togata*. There were Poets for each Kind, as *Aſranius Titinius* and *Quintius Atta*, who wrote *Togatas*; and *Pacuvius* and *Accius*, who wrote the *Prætexta*. The former were reckon'd true comick Poets, as *Horace* ſays in the 1ſt Epistle of the 11d Book.

Dicitur Aſrani toga conveniſſe Menandro.

He afterwards places *Atta* among the comick Poets. *Pacuvius* and *Accius* wrote the Plays call'd *Prætexta*, Comedies of a more ſerious Caſt. The two latter have been ſtil'd tragick Poets, *Tragædia Scriptores Accius atque Pacuvius clariffimi*; and conſequently theſe *Prætextæ* have been thought to be Tragedies; but they were not call'd tragick Poets for their *Prætextæ*, but for Tragedies written by them. *Pacuvius* wrote *Anchyſes*, *Antiope*, &c. *Accius*, *Achilles*, *Ægiſtheus*, *Alceſte*, &c. which were real Tragedies. The *Prætextæ* Pieces of *Pacuvius* were *Paulus*, *Tunicularia*; and *Accius's* *Brutus*, and *Decius*. Their Names ſhew they were ſerious Pieces that came very near *Tragedy*; tho' they were in Effect true Comedy: They treated of true Facts, mixing the Gay and the Serious together. In a Letter of *Pollio's* to *Cicero*, Book X. we learn, that the Queſtor *Balbus*, a very intolent Man, had caus'd a *Prætextæ* Play to be repreſented at *Cadix*, the Story of which was his Journey to *Lentulus*, to perſuade him to embrace *Cæſar's* Party; and when he ſaw it play'd he wept, being touch'd at the Remembrance of his great Actions. *Ludiſ prætextam de ſuo itinere ad Lentulum Proconſulem*

Nor should we be less famous for our Wit,
Than for the Force of our victorious Arms;
But that the Time and Care, that are requir'd
To overlook, and file, and polish well,
Fright Poets from that necessary Toil.

H 4

Democritus

*lem sollicitandum posuit, & quidem cum ageretur flevit memoria
verum gestarum Commotus.* These *Prætextæ* Pieces had neither
the Majesty nor Dignity of the *Tragedy*.

Docere.] They teach; a Term affected by the Poets, who
wrote for the Stage, and were call'd *Teachers*, *Διδασκαλοι*,
which shews plainly their End was not so much to divert as
to instruct.

L. 290. *Quàm linguâ.*] By his Tongue, that is, by his
Writings. He speaks particularly of theatrical Pieces, and
grants, that thro' the Haste and Negligence of the comick
Poets, Comedy had never arriv'd to its Perfection. *Quinti-
lian* says to the same Purpose: In *Comœdia maxime claudica-
mus, We are very weak in Comedy.*

L. 291. *Lima labor, & mora*] The Trouble of correcting;
lima labor, answers to *multa litura*, in the second Verse after
this, and the Patience to keep a Work a long time by one,
without publishing it; *mora* to *multa dies*.

L. 293. *Carmin reprehendite, quod non multa dies & multa li-
tura.*] *Horace* here passes Sentence on an infinite Number of
Writings; for every thing that is not well corrected is con-
demn'd as imperfect. *Horace* was continually correcting his
Verses, *Scriptorum quaque retexens*, Sat. III. Book II.

L. 294. *Perfectum decies non castigavit ad unguem.*] A Me-
taphor taken from those that work in Marble, in Wood, &c.
who run their Nail over their Works, to see whether 'tis
smooth or not; the *Greeks* call'd it *ἐξονυχίζειν*; upon which
there's a fine Saying of *Polycletes*, *Χαλεπώτατον ἐστὶ τὸ ἐργον
ὅταν ἐν ὄνυχι ὀππλὸς γίνηται.* The *difficullest Part of the Work*
is, when there's nothing to be done but to run the Nail over it. The
Greeks had a Proverb, *ἐξονύχος*, to express a thing being per-
fect, *It has past the Nail.*

L. 295.

295 *Ingenium miserâ quia fortunatius arte*

Credit, & excludit sanos Helicone poëtas

Democritus; bona pars non ungues ponere curat,

Non barbam: secreta petit loca, balnea vitat.

Nanciscetur enim pretium nomenque poëta,

300 *Si tribus Anticyris caput insanabile, nunquam*

Tonfori Licino commiserit. ô ego laevus,

Qui purgor bilem sub verni temporis horam!

Non alius faceret meliora poëmata: verùm

Nil

L. 295. *Ingenium miserâ, quia fortunatius arte.*] Democritus maintain'd that Art was useleſs in Poetry, and that it ſhould come all from Fury and Enthuſiaſm. Cicero in the Iſt Book *de Divinatione*, *Necat enim ſine furore Democritus quemquam Poëtam magnum eſſe poſſe.* Socrates is of the ſame Opinion in *IO N.* This being miſtaken, abundance of People in Horace's time affected a ſlovenly Air and Retirement, to be thought Poets.

Miſera arte.] A miſerable Art, in Democritus's Senſe.

L. 299. *Nanciscetur enim pretium nomenque Poëta.*] Horace ſays it with Indignation, in as much as ill Poets ran away with the Reputation and Reward, only due to the great ones.

L. 300. *Si tribus Anticyris.*] Strabo mentions but two *Anticyres*, where Hellebore grew. Horace makes three, to give the greater Idea of the Madneſs he ſpeaks of, not to be cur'd by the Hellebore of three *Anticyres*, if there had been ſo many.

L. 301.

Of the Art of Poetry. 105

Democritus was so in love with Wit,
 And some Mens natural Impulse to write,
 That he despis'd the Help of Art and Rules,
 And thought none Poets till their Brains were crack'd;
 And this hath so intoxicated some,
 That (to appear incorrigibly mad)
 They Cleanliness, and Company, renounce
 For Lunacy beyond the Cure of Art,
 With a long Beard, and ten long dirty Nails,
 Pass current for Apollo's Livery.
 O my unhappy Stars! if in the Spring
 Some Physick had not cur'd me of the Spleen,
 None would have writ with more Success than I;

But

L. 301. *Tonfori Licino.*] *Licinus*, a famous Barber, whom *Augustus* made a Senator, for his Hatred to *Pompey*. This Epitaph was made on him,

*Marmoreo tumulo Licinus jacet, at Cato nullo,
 Pompeius parvo. Quis putet esse Deos?*

Licinus has a stately Marble Tomb, Cato none, Pompey but a little one. Who can after this believe there are Gods?

L. 302. *O ego laevis, qui purgor bilem sub verni temporis horam.*] *Horace* says, Since Madness makes a Poet, who would be such a Fool as to get cur'd of his Choler in Spring-time, when 'tis like to work most upon him, and make the better Poet of him. *Purgor bilem* is the true Reading, 'tis an Atticism; it must not be *purgo bilem*.

L. 303. *Non alius faceret meliora Poëmata.*] No Man was more cholerick than he.

Verum nil tanti est.] 'Tis not worth while, I will not be mad, to be a Poet.

L. 304.

Nil tanti est. ergo fungar vice cotis, acutum

305 *Reddere quæ ferrum valet, exors ipsa secandi:*

Munus & officium, nil scribens ipse, docebo;

Unde parentur opes; quid alat formetque poetam;

Quid debeat, quid non; quod virtus, quod ferat error.

Scribendi recte, sapere est & principium & fons.

310 *Rem tibi Socratica poterunt ostendere chartæ:*

Verbaque provisam rem non invita sequentur.

Qui

L. 304. *Ergo fungar vice cotis, acutum reddere quæ ferrum valet.*] *Plutarch* quotes a Saying of *Isocrates*, who being ask'd, how without *Eloquence* he could make others eloquent, reply'd, *Whetstones do not cut themselves, but they make Iron cut.* *Horace* means, he wrote neither *Dramatick* nor *Epick* Poetry, and therefore did not look upon himself as a Poet. See the *XIth* Verse.

L. 306. *Nil scribens ipse.*] He wrote nothing in the great Poetry.

L. 307. *Opes.*] The Riches of Poetry.

Quid alat formetque Poetam.] That which forms and feeds a Poet. *Horace* here joins *Nature* with *Art*: *Form* presupposes *Nature*; *feed*, *Art*.

L. 309. *Scribendi recte, sapere est & principium & fons.*] He upbraids the Fools who take *Madness* for Poetry, saying, Good Sense makes a Poet, and no Man can write without it.

L. 310. *Rem tibi Socraticæ poterunt ostendere chartæ.*] Having said, that good Sense is necessary, he now tells them where it is to be found: In *Socrates's* Philosophy, the *Academick* Philosopher, who alone enlightens the Mind, and teaches

But I am satisfy'd to keep my Sense,
And only serve to whet that Wit in you,
To which I willingly resign my Claim.
Yet without Writing I may teach to write,
Tell what the Duty of a Poet is;
Wherein his Wealth and Ornaments consist,
And how he may be form'd, and how improv'd,
What fit, what not, what excellent or ill.

Sound Judgment is the ground of writing well :
And when Philosophy directs your Choice
To proper Subjects rightly understood,
Words from your Pen will naturally flow ;

He

teaches Ethicks better than all the rest of the Philosophers. *Piso*, on the Vth Book *de finibus*, makes a very fine Encomium on the ancient academick Philosophy, which comprehended *Aristotle*, and the *Peripateticks*. *Ad eos igitur, &c.* I pray you therefore give your self to them, for all fine Learning, all History, all polite Language, are to be taken out of their Writings; in which there's so great a Variety of Arts, that without their Help 'tis difficult to succeed well in any thing considerable. By these are Orators, Generals, and Magistrates form'd; and out of this School come Mathematicians, Poets, Musicians, and Physicians. *Horace* confines himself particularly to Ethicks, which *Socrates* handled better than any other Philosopher; and nothing is more necessary to a Poet than moral Philosophy in forming his Characters. *Socratica Charta, Socrates's Papers.* In the XXth Ode of the III^d Book, *Socratici Sermones, Socrates's Treatises.*

L. 311. *Verbaque provisam rem non invita sequentur.*] When a Poet has a good Conception of Things, he will not want
Ex.

*Qui didicit patria quid debeat, & quid amicis,
 Quo sit amore parens, quo frater amandus, & hospes,
 Quod sit conscripti, quod judicis officium, qua*

315 *Partes in bellum missi ducis; ille profecto
 Reddere persona scit convenientia cuique.
 Respicere exemplar vitæ morumque jubebo
 Doctum imitorem, & veras hinc ducere voces.
 Interdum speciosa locis, morataque recte*

Fabula,

Expression; as Cicero, in the III^d Book *de finibus*, Things drag Words after them.

L. 312. *Qui didicit patriæ quid debeat, & quid amicis.*] Ethicks take in all the Duties of Mankind; of which he who is ignorant can form no just Characters in Poetry.

L. 314. *Quod sit conscripti, quod judicis officium.*] The Senators were call'd *Conscript Fathers*: *Conscripti* of a Senator, *Judicis* of a Judge; whether a Pretor or Arbitrator confirm'd by the Pretor.

L. 316. *Reddere personæ scit convenientia cuique.*] Each Actor must have Manners agreeable to the Character, τὰ ἀρμόττοντα ἑβη; a General must not talk like a Centinel, a God like a Citizen, a Senator like a Country Justice.

L. 317. *Respicere exemplar vitæ morumque jubebo doctum imitorem.*] By this Model of Life and Manners Horace designs Nature, the only Original of all the different Manners we see on the Stage of the World; wherefore a skilful Imitator, a good Poet, when he introduces a Miser or Cheat, and the like, does not mind what such a one, and such a one do, of whom he has an *Idea*; but what they ought to do, what Nature would have them to do: He paints after Nature, and not after a particular Person, who is often but an imperfect and confus'd Copy.

Doctum imitorem.] Imitator, for Poet; Poetry being an Imitation only, as Aristotle has shewn in his Art of Poetry.

L. 318. *Et veras hinc ducere voces.*] Both Poetry and Painting

He only gives the proper Characters,
 Who knows the Duty of all Ranks of Men,
 And what we owe to Country, Parents, Friends,
 How Judges, and how Senators should act,
 And what becomes a General to do;
 Those are the likeſt Copies, which are drawn
 By the Original of human Life.
 Sometimes in rough and undigeſted Plays

We

ing are pure Imitations. A Painter who draws a beautiful Woman, after the moſt beautiful Life, cannot pretend to draw a true *Piſture* of Beauty, for his *Piece* is only a Copy of another *Piece*, an Imitation of an Image, and not of the Truth, as *Plato* ſays, his Strokes are not *vera linea*, but *linea ſimulata*, *adumbrata*: He has not conſulted the true Original. 'Tis the ſame in Poetry; if a Poet would repreſent a Miſer, and paints only the Avarice of ſuch or ſuch a particular Perſon, he will take the *Shadow* for the *Subſtance*, the *Image* for the *Truth*; he muſt caſt his Eyes upon Nature, and contemplate her Idea of Avarice, which is the true Original. *Horace* therefore ſays, *veras hinc ducere voces*, To draw from thence true Expreſſions. If the whole Beauty of this Paſſage had been well underſtood, *veras*, true, would not have been chang'd into *vivas*, living. *Horace* explains *Ariſtotle's* Rule in the XVth Chapter of his Art of Poetry, rather to form Characters after Nature than after Particulars: In the latter we may find what *Choler* has done, in Nature what *Choler* ought and might probably do, which embellishes the Character, and preſerves the Likeneſs.

L. 219. *Interdum ſpecioſa locis, morataque rectè fabula.*] A Subject where the Sentiments are fine, and the Manners well diſtinguiſh'd, tho' the Conduct be otherwiſe bad, and it has neither Grace nor Art, will always ſucceed better than a Subject where the Verſe is fine, if the Sentiments and Manners are not good. *Horace* is ſpeaking of Comedy;
 in

320 *Fabula, nullius Veneris, sine pondere & arte,*

Valdius oblectat populum, meliusque moratur,

Quam versus inopes rerum nugaeque canora.

Gravis ingenium, Gravis dedit ore rotundo

Musa loqui, prater laudem nullius avaris.

325 *Romani pueri longis rationibus affem*

Discunt in partes centum diducere. dicat

Filius Albini, si de quicunque remota est

Uncia,

in Tragedy it is not the same ; the Manners and Sentiments are not so necessary there, as the Disposition of the Subject, Tragedy may subsist without the Manners, but not without the Action.

Speciosa locis. And not *speciosa joci*; for Comedy cannot be *speciosa, fine*; for its *Fests, joci*, which render it *jucundam*, pleasant; but 'tis *speciosa locis*, a Term us'd by Philosophers and Rhetoricians, instead of that we call the common Places of Philosophy; the *Places* from whence every thing is taken that may be said on a Subject. Cicero calls them *Argumentorum sedes*. How could Horace write *speciosa joci*, when he adds *nullius Veneris*, Without any Grace?

L. 320. *Nullius Veneris, sine pondere & arte.* *Nullius Veneris*, without the Graces, which ought to be the Companions of Comedy: *Sine pondere*, without the Verse; *sine arte*, without Art, without Conduct, without the Disposition of the Subject. Horace uses the Word *Art* for the Manners and Characters, in the Ist Epistle of the IId Book.

L. 321. *Moratur.* Stops, amuses, detains, hinders his going out at the first Act.

L. 322.

We meet with such a lucky Character,
As being humour'd right, and well pursu'd,
Succeeds much better, than the shallow Verse
And chiming Trifles of more studious Pens.

Greece had a Genius, Greece had Eloquence,
For her Ambition and her End was Fame.
Our Roman Youth is bred another way,
And taught no Arts but those of Usury;
And the glad Father glories in his Child,
When he can subdivide a Fraction:

Can

L. 322. *Quàm versus inopes rerum nugeque canora.*] He calls such poor Verses, *harmonious Trifles*, for having neither Manners, nor Sentiments; they amuse the Ear, but speak not to the Heart.

L. 323. *Gravis ingenium.*] Horace always refers the Poets to the Greeks.

Ore rotundo.] A way of speaking in Greek, to express a Fluency of Speech, a round Mouth, as *Demetrius Phalerens* has it; the Athenians were Masters of the Freedom and Grace of Expression, which this Phrase denotes.

L. 324. *Præter laudem nullius avaris.*] He means the Greeks were greedy of Praise, and to their Love of Praise he attributes their Superiority in the Arts over the Romans, who lov'd Money better.

L. 326. *Assen discunt in partes centum diducere.*] They learn to subdivide a Penny, the Roman *As*, into a hundred Parts, not to lose a Day's Interest of a Penny.

L. 327. *Filius Albinus.*] *Albinus* a Man of Quality, and a noted Usurer; all the Education he gave his Son, was to cast Accompts well: Horace takes him to task and examines him, as if he had been his Arithmetick Master.

L. 328.

Uncia, quid superat? poteras dixisse - triens. Ee?

Rem poteris servare tuam. redit uncia: quid fit?

330 *Semis. ad hac animos arugo & cura peculâ*

Cum semel imbueris, speramus carmina fingi

Posse linenda cedro, & levi servanda cupresso?

Aut prodesse volunt, aut delectare poëta;

Aut simul & jucunda & idonea dicere vita.

335 *Quidquid precipies, esto brevis: ut citò dicta*

Percipiant animi dociles, teneantque fideles.

Omne supervacuum pleno de pectore manat.

Ficta

L. 329. *Poteras dixisse.*] The Phrase of a Master angry, that his Scholar is so long answering his Question.

Triens.] The Scholar answers, Take away one Ounce out of five there remains the third Part of a Pound, or as we say four Ounces.

L. 331. *Speramus carmina fingi posse linenda cedro.*] The Booksellers, to preserve their good Books, rubb'd them with Cedar Juice, call'd *Cedrium*. *Vetruvius*, in the XIth Chapter of the II^d Book, From Cedar is taken an Essence call'd *Cedrium*, which has a preserving Quality; and Books that are rubb'd with it are not apt to grow mouldy or worm-eaten. *Pliny* tells us, that the rubbing *Numa's* Books with it kept them undamnify'd 500 Years under Ground. *Dioscorides* says, there's a Virtue in Cedar that will preserve dead Bodies.

L. 332.

Can Souls, who by their Parents from their Birth
Have been devoted thus to Rust and Gain,
Be capable of high and gen'rous Thoughts?
Can Verses writ by such an Author live?
But you (brave Youth) wise *Numa's* worthy Heir,
Remember of what Weight your Judgment is,
And never venture to commend a Book,
That has not pass'd all Judges and all Tests.

A Poet should instruct, or please, or both;
Let all your Precepts be succinct and clear,
That ready Wits may comprehend them soon,
And faithful Memories retain them long;
For Superfluities are soon forgot.

I

Never

L. 332. *Et levi servanda cupresso.*] They did not only rub Books with Cedar Oil, but they kept them in Cypress Cases, which have the same Virtue as Cedar.

L. 333. *Aut prodesse volunt, aut delectare Poëta.*] *Horace* does not speak here of the different Works of Poets, but of the different Qualities of the same Work, and the different Views of the Poets, who would either instruct or please, or do both. *Horace* declares very justly for the latter; he's talking still of Comedy.

L. 335. *Quidquid præcipies, esto brevis.*] Those who would instruct should be short, that their Instruction may be easily comprehended and retain'd.

L. 337. *Omne supervacuum pleno de pectore manat.*] A Metaphor taken from a Vessel that's full, and can receive no more,

Ficta voluptatis causâ, sint proxima veris :

Nec quodcunque volet, poscat sibi fabula credi :

340 *Neu pransæ Lamia vivum puerum extrahat alvo.*

Centuria seniorum agitant expertia frugis :

Celsi prætereunt austera poemata Rhamnes.

Omne tulit punctum, qui miscuit utile dulci,

Lectorem

more, all that's pour'd there afterwards is spilt. 'Tis thus in instructive Discourses, all that's over and above runs off and makes no Impression.

L. 338. *Ficta voluptatis causâ, sint proxima veris.*] A Rule for those that would please, never to err against Probability: Recourse may sometimes be had to the Gods, to whom all things are possible, in instructive Things; but in those that are intended to divert, nothing must look miraculous or incredible. 'Tis observable how *Horace* expresses himself, speaking of the Subjects of Comedy: He says, *ficta*, because the Subjects of the *new Comedy* are always feign'd, whereas those of *Tragedy* are taken from some known Story. A Poet, says *Plautus*, renders that probable which is only a Dream.

L. 339. *Nec quodcunque volet, poscat sibi fabula credi.*] A Poet should not only avoid what's monstrous and extravagant, but should offer nothing but what's credible. I'm satisfy'd this Verse ought to be render'd Word for Word, *That a comick Subject does not require we should trust it with what it pleases.* A Poet must not hazard all sorts of Adventures in Comedy, no more than in Tragedy: He must neither in the Representation nor the Recital venture any thing against the Rules of Probability. The Example that follows will make this clear.

L. 340. *Neu pransæ Lamia vivum puerum extrahat alvo*] A Poet must not expose a *Lamia*, a monstrous Woman who had swallow'd a Child, which was taken alive out of her Belly.

Never be so conceited of your Parts,
To think you may persuade us what you please,
Or venture to bring in a Child alive,
That Canibals have murther'd and devour'd.
Old Age explodes all but Morality ;
Austerity offends aspiring Youths ;
But he that joins Instructions with Delight,

I 2

Profit

Belly. *Horace*, no doubt, alludes to some Poet, who had brought this fabulous Incident into his Play.

L. 341. *Centuria seniorum agitant expertia frugis.*] He says old Men despis'd such Fictions, as containing nothing instructive. *Centuria seniorum*, The Centuries of old Men, the Bands of old Men : For *Servius Tullius* divided the Roman People into six Classes, each Class compos'd of Men of the same Age, or the same Rank, or the same Estate, and this was done for the Ease of the Peoples Assemblies in the *Comitium*. By *Centuria seniorum* may be also understood the Senators, and I rather think it so on account of what follows.

L. 342. *Celsi pratererunt austera Poëmata Rhamnes.*] As the Senators despis'd useless Fictions, so the Equites rejected such as were not pleasant, and to get the Applause of both, the Pleasant and Useful should be join'd together. *Celsi Rhamnes*, the Equites. Nothing is more ridiculous than to imagine *Celsi* is here for *High*, such as are of great Courage, *ex alto animo Rhamnes*, that is ; *Romani*, from the Name of one of the three ancient Tribes, into which the People were distributed : The *Rhamnenses*, the *Tatiens*, and the *Luceres*.

Austera Poëmata.] Dry Poems, where the *Dulce* is not join'd with the *Utile*, the Pleasant with the Profitable.

L. 343. *Omne tulit punctum.*] Alluding to the Manner of voting in the *Comitium*, by Points.

L. 344.

Lectorem delectando, pariterque monendo.

345 *Hic meret ara liber Sosis; hic & mare transit,
Et longum noto scriptori prorogat avum.*

Sunt delicta tamen, quibus ignovisse velimus:

*Nam neque chorda sonum reddit, quem vult manus
& mens:*

Poscentique gravem persape remittit acutum;

350 *Nec semper feriet quodcunque minabitur arcus.*

Verum ubi plura nisent in carmine, non ego paucis

Offendar maculis, quas aut incuria fudit,

Aut humana parum cavit natura. quid ergo?

Ut scriptor si peccat idem librarius usque,

Quamvis

L. 344. *Lectorem delectando, pariterque monendo.*] Both the Pleasant and the Profitable must go together, and never be asunder, wherefore he says, *pariter*.

L. 345. *Hic meret ara liber Sosis.*] The *Sosis's*, famous Booksellers of that Time, mention'd in the last Epistle of the 1st Book.

L. 347. *Sunt delicta tamen, quibus ignovisse velimus.*] Tho' a comick Poet ought to instruct and divert every where, some Faults will be forgiven him, if he does not.

L. 348. *Nam neque chorda sonum.*] A Comparison that shews very well of what Nature Faults must be that are pardonable, they ought to be like those false Tones, which a false String, or a String ill struck, sometimes give; it makes a Dissonance, but such a one as is not perceptible, the other Strings that perfectly accord and give a right Tone drowning it.

L. 350. *Nec semper feriet quodcunque minabitur arcus.*] As
the

Profit with Pleasure, carries all the Votes :
 These are the Volumes that enrich the Shops,
 These pass with Admiration through the World,
 And bring their Author an eternal Fame.

Be not too rigidly censorious,
 A String may jar in the best Master's Hand,
 And the most skilful Archer miss his Aim;
 But in a Poem elegantly writ,
 I will not quarrel with a slight Mistake,
 Such as our Nature's Frailty may excuse ;
 But he that hath been often told his Fault,
 And still persists, is as impertinent,

I 3

As

the best *Marksmen* in the World does not always hit the *White*, so the best Poet does not always succeed.

L. 351. *Verum ubi plura nitent in carmine.*] As no Writings can be pretended to be perfect, so the best are those where the *Good* not only surpass the *Bad*, but where the *Bad* is very trivial.

L. 352. *Paucis offender maculis, quas aut incuria fudit, aut humana.*] The Faults of Poets ought to be either little Negligences, or meer Marks of human Frailty ; Mankind not being able to take equal Care of every thing. *Longinus* has explain'd this Passage in his XXXth Chapter.

L. 353. *Quid ergo.*] Upon *Horace's* saying, We should pardon such little Negligences : This Objection is made to him, or he makes it himself. *Quid ergo* ? What must we blame them ? Since one may make any thing pass for a Negligence.

L. 354. *Ut scriptor si peccat idem Librarius.*] *Scriptor Librarius*, a Bookseller who writes Books with his own Hand. The Faults

355 *Quamvis est monitus, veniâ caret ; & citharædus*

Ridetur, chordâ qui semper oberrat eâdem :

Sic mihi qui multum cessat, fit Chærilus ille,

Quem bis terque bonum, cum risu miror ; & idem

Indignor, quandoque bonus dormitat Homerus.

360 *Verum opere in longo fas est obrepere somnum.*

Ut pictura, pœsis : erit, quæ, si propius stes,

Te

Faults which ought not to be pardon'd, are those that are too common, and always the same. As we do not pardon a Transcriber who always errs in the same Word.

L. 357. *Sic mihi qui multum cessat.*] He who often falls in to those Negligences. The Greek Proverb says, 'Tis a Sign of a Fool to be twice guilty of the same Fault.

Fit Chærilus.] The same Chærilus spoken of in the Ist. Epist. of the IId Book.

L. 358. *Quem bis terque bonum, cum risu miror ; & idem.*] Horace twice or thrice admires this Chærilus ; he admires him so, that he laughs at him again and again. Two or three fine Places in a Play do not hinder its being a bad one, if there's nothing else answerable.

L. 359. *Indignor, quandoque bonus dormitat Homerus.*] When I wonder how Chærilus could come off so well twice or thrice, says Horace, I am in a down-right Rage with Homer for sleeping sometimes as he does. Faults are as rare in Homer as Beauties in middling Authors. How just, how polite is this Thought, and how glad am I that Horace could not, without Indignation, see the Faults that escap'd Homer, whole

As a Musician that will always play,
 And yet is always out at the same Note;
 When such a positive abandon'd Fop
 (Among his numerous Absurdities)
 Stumbles upon some tolerable Line,
 I fret to see them in such Company,
 And wonder by what Magick they came there.
 But in long Works Sleep will sometimes surprize,
Homer himself hath been observ'd to nod.

Poems, like Pictures, are of diff'rent Sorts,

I 4

Some

whose Faults are so few, that there are a thousand good Things for every one of 'em; none of which are gross and fundamental.

Quandoque for *Quandocunque quoties Indignor.*] *Quoties*, *Horace* says, I still laugh at *Chærilus* in admiring him as I have done, twice or thrice; whereas I always admire *Homer*, and feel a secret Indignation when he happens to sleep. Which shews how much those are mistaken, who wou'd turn this *Quandoque bonus dormitat Homerus*, into a Sort of Proverb.

L. 360. *Verum Opere in longo.*] He excuses those Faults of *Homer*, by saying, that in a Work of Length a Man may be allow'd to sleep sometimes. See the 1st Chap. of the Xth Book of *Quintilian*.

L. 361. *Ut pictura, poësis erit.*] Poetry and Painting, are in some Measure like one another, being both *Imitations*; but are different in as much as they imitate differently. *Horace* wou'd only shew us that Poetry is in some Respects like Painting. *Aristotle* also compares Poetry to Painting. Here *Horace* touches upon one of the Things that are common to both *Imitations*; which is, that Poetry as well as Painting
 has

Te capiat magis; & quadam, si longius abstes:

Hæc amat obscurum; volet hæc sub luce videri,

Judicis argutum qua non formidat acumen:

365 *Hæc placuit semel; hæc decies repetita placebit.*

O major juvenum, quamvis & voce paternâ

Fingeris ad rectum, & per te sapi; hoc tibi dictum

Tolle memor: certis medium & tolerabile rebus

Rectè concedi: consultus juris, & actor

370 *Causarum mediocris, abest virtute disert*

Messala, nec scit quantum Cassellius Aulus;

Sed

has its Light and Point of Sight, in which its Effect is to be judg'd of, and if displac'd, an ill Judgment will be made. Horace might as well have said, Poetry is like Sculpture, for Statuaries proportion their Figures to the Places for which they are design'd, as well as Painters.

Quæ, si propius stes.] Horace says, 'tis in Poetry like Painting, and as there are Pictures which shou'd be seen at a distance, and others near to them, so there are some Pieces in Poetry that shou'd be look'd upon by different Lights, and have different Points of Sight, out of which they lose their Grace and Regularity. This Matter is fully explain'd by Bossu, in the VIIIth Chap. of the last Book of his Treatise on epick Poetry.

L. 362. *Et quadam, si longius abstes.]* The Bits and Scraps taken out of Homer and Virgil to be ridicul'd, are most commonly those that should be seen at a Distance, and in a close Place, for which they were made. They appear irregular, because misplac'd.

Some better at a Distance, others near,
Some love the dark, some chuse the clearest Light,
And boldly challenge the most piercing Eye,
Some please for once, some will for ever please.

But, *Piso*, (tho' your own Experience,
Join'd with your Father's Precepts, make you wise)
Remember this as an important Truth :
Some things admit of Mediocrity,
A Counsellor, or Pleader at the Bar,
May want *Messala's* pow'rful Eloquence,
Or be less read than deep *Cassellius*;

Yet

L. 363. *Hæc amat obscurum.*] A Painter must not place in a full Light what was made for a small one; neither must any Part of a Poem, which was made for Obscurity, be examin'd by a full Light.

L. 365. *Hæc placuit semel.*] As there are some Things in Painting, design'd only to please for a Moment, so there are some in Poetry intended only to please, *en passant*. The former made for the Eye while it passes to the more labour'd Part, and the latter for the Mind.

L. 371. *Diserti Messala.*] The same *Messala Corvinus*, the famous Orator, whom he speaks of in the XXIst Ode of the IIIrd Book.

Cassellius Aulus.] A Roman Knight, one of the most eminent Lawyers of that Time. A Man of great Learning, Eloquence and Wit. There are several Jest's of his still remember'd in the ancient Authors. But, *What*, says Monsieur *Dacier*, adds more to his Honour than all his Wit and Learning, is, his having the Courage to preserve his Liberty, when every one was running into Slavery. The *Triumvirs*, *Lepidus*,
Anthony

Sed tamen in pretio est: mediocribus esse poetis

Non homines, non Di, non concessere columna.

Ut gratas inter mensas symphonia discors,

375 *Et crassum unguentum, & Sardo cum melle papaver*

Offendunt; poterat duci quia coena sine istis:

Sic animis natum inventumque poema juvandis,

Si paulum summo decessit, vergit ad imum.

Ludero

Anthony and Augustus, could never oblige him to draw up the Edict for their Proscription; and 'tis remarkable, that the French Commentator should close his Reflections with this Observation. It is glorious to Augustus, that a Man so free might be mention'd with Applause by a Poet of his Court.

L. 372. *Mediocribus esse poetis.*] Mediocrity is not to be endur'd in Poetry; if it is not excellent, 'tis wretched.

L. 373. *Non homines, non Di, non concessere columna.*] Every thing is against this Mediocrity; Men, Gods, and the Posts of the Booksellers Shops. Men reject it. The Gods, Apollo, Bacchus, and the Muses, disown it. The Posts of the Shops, on which they were fix'd, bare 'em with Regret. He calls that *Columna* here, which he terms *Pila*, in the IVth Satyr. The old Commentator says, they were Posts where the Poets put up Bills of the Time and Place, where and when they would publicly read their Works. But these Posts are more likely to be those of the Booksellers Shops, where their Books were fix'd for Sale. All new Books being so fix'd. I believe Advertisements of Things lost were also fix'd to 'em. For *Propertius* having lost his Pocket Book, says to his Footboy, *I Puer, &c. Go presently and fix it on some Post, that I'd give so much to have my Pocket Book again, and advertise that thy Master lives at the Exquiliad, whither it must be brought.* Book the IVth. Eleg. XX.

L. 374.

Yet this indiff'rent Lawyer is esteem'd;
 But no Authority of Gods nor Men
 Allow of any Mean in Poesie.
 As an ill Consort, and a coarse Perfume,
 Disgrace the Delicacy of a Feast,
 And might with more Discretion have been spar'd;
 So Poesie, whose End is to delight,
 Admits of no Degrees, but must be still
 Sublimely good, or despicably ill.

In

L. 374. *Ut gratas inter mensas symphonia discors.*] Musick, Essences, &c. are the Joy of a Feast, when they are excellent; but when they are bad they spoil it. 'Tis the same in Poetry, made for the Pleasure and Ease of the Mind. When it is indifferent, it has a quite contrary Effect, being as detestable as Discord in Musick, or bad Essences.

L. 375. *Craustum Unguentum.*] Thick Essences of an ill Smell.

Et sardo cum melle papaver.] White Poppy-seed, roasted, was mingled with Honey, as *Nannius* has very well observ'd. *Pliny* in the VIIth Chapter of the XXXth Book, *Papaveris*, &c. There are three Sorts of Home Poppy, the White, the Seed of which roasted, the Ancients us'd to serve at the second Table, mix'd with Honey. There was nothing worse than this Seed mix'd with Sardinian Honey, which was very bitter, because of the Abundance of bitter Herbs in that Isle. *Virgil* in the VIIIth Eclogue, *Immo ego Sardois videar tibi amarior Herbis*, Let me appear more bitter than Sardinian Herbs.

L. 376. *Poterat duci quia cœna sine istis.*] As a Feast may be good without Musick and Essences, so a Man may be worthy and agreeable without making Verses.

L. 377. *Juvandis.*] To please the Mind. To instruct and inform. *Juvandis* comprehends both, like the Greek Word, *ἡδονή*.

L. 379.

Ludere qui nescit, campestribus abstinet armis:

380 *Indoctusque pila, discive, trochive, quiescit,*

Ne spissa risum tollant impune corona:

Qui nescit, versus tamen audet fingere. quid ni?

Liber & ingenuus, praesertim census equestrem

Summam nummorum, vitioque remotus ab omni.

385 *Tu nihil invitâ dices faciesve minervâ:*

Id tibi judicium est, ea mens. si quid tamen olim

Scripseris, in Meti descendat judicis aures,

Et

L. 379. *Ludere qui nescit, campestribus abstinet armis.*] *Ludere*, to do his Exercises well, to ride, wrestle, swim, throw the Javelin, handle a Pike and Sword, play at Tennis, Quoits, &c. which he calls *Arma campestra*. The Arms of the Field of Mars.

L. 380. *Trochive.*] In the XXIVth Ode of the IIId Book. *Sen Graco jubeat Trocho.*

L. 383. *Liber & Ingenuus.*] As if People of Quality could know every thing without Learning. A false Prejudice in their Favour, which has prevail'd a long Time. *Ingenuus*, a Man born of a free Father. See the VIth Satyr of the Ist Book.

Census equestrem summam nummorum.] He who is put in the Register of the *Census*, as rich enough to be a Knight, about 10000 Crowns.

L. 384. *Vitioque remotus ab omni.*] As if being well-bred and honest, qualify'd a Man to make Verses. *Horace* doubtless had his Eyes to some *Equites* who thought so.

L. 385. *Tu nihil invitâ dices faciesve Minervâ.*] He softens the Precepts he has been giving.

L. 386.

In other things Men have some Reason left,
 And one that cannot dance, or fence, or run,
 Despairing of Success, forbears to try ;
 But all (without Consideration) write ;
 Some thinking that th' Omnipotence of Wealth
 Can turn them into Poets when they please.
 But, *Piso*, you are of too quick a sight
 Not to discern which way your Talent lies,
 Or vainly struggle with your Genius;
 Yet if it ever be your Fate to write,
 Let your Productions pass the strictest Hands,

Mine

L. 386. *Id tibi judicium est, ea Mens.*] *Judicium*, the Opinion that causes a Resolution. *Mens*, What executes it. *Horace* speaks to the elder *Piso*, as wanting no Instruction.

L. 387. *Scripseris.*] The old Commentator, says *Piso* the Elder, wrote Tragedies.

In Meti descendat Judicis aures.] Speaking of *Spurius Mæcius Tarpæ*, a great Critick, and one of the Judges appointed to examine Writings. He mentions him in the Xth Satyr of the 1st Book. These Judges or Academicians, founded by *Augustus*, lasted a long while. *Onuphrius Pannarius* mentions an Inscription, by which it appears, that in the Reign of *Domitian* one *L. Valerius Pudens*, a native of *Tarentum*, at about thirteen Years of Age, obtain'd the Prize of Poetry, and was crown'd by the Judgment of the Judges. CORONATUS EST INTER POETAS LATINOS OMNIBUS SENTENTIIS JUDICUM. 'Tis true, this Youth was crown'd in the *Quinquennial Games*, instituted by *Domitian* in Honour of *Jupiter Capitolinus*, and Mr. *Masson* has oppos'd a Passage of *Suetonius*, about those Games in Opposition to Mr. *Dacier's* Remark on the Duration of these Judges establish'd

Et patris, & nostras, nonumque prematur in annum.

Membranis intus positis, delere licebit

390 *Quod non edideris: nescit vox missa reverti.*

Silvestres homines sacer interpretisque Deorum

Cadibus & victu fædo deterruit Orpheus;

Dictus ob hoc lenire tigres rabidosque leones:

Dictus

blish'd by *Augustus*. But, says the latter, "Do these *Quinquennial* Judges instituted by *Domitian*, prove, there were none appointed before by *Augustus*? Might they not continue till *Domitian's* Time? And be nam'd by that Emperor to preside at those Games. Mr. *Masson's* ill Reasoning is a Consequence of the Error he fell into about this Verse of the Xth Satyr.

----- *Hæc ego Ludo,*

Quæ nec in Ædæ sonent certantia Iudice Tarpa.

"Where he interprets *Ædæ* to be a private House, where, as it must be understood of the Temple of *Apollo Palatinus*.

L. 388. *Nonumque prematur in annum.*] As *Helvius Cinna* did. He was a good Poet, and an intimate Friend of *Catullus's*. He was nine Years revising a Poem of his call'd *Smyrna*.

Smyrna mei Cyvna nonam post denique messen
Scripta fuit nonamque edita post Hyemem.

Isocrates was ten Years revising his Panegyrick. *Horace* does not however limit the Time to nine Years; he puts a Definite for an Indefinite, which depends on the Labour and

Mine and your Father's, and not see the Light,
 'Till Time and Care have ripen'd ev'ry Line.
 What you keep by you, you may change and mend,
 But Words once spoke can never be recall'd.

Orpheus, inspir'd by more than human Pow'r,
 Did not (as Poets feign) tame savage Beasts,
 But Men as lawless, and as wild as they,
 And first dissuaded them from Rage and Blood;

Thus

and Judgment of each Author, who may weaken his Work by too much correcting it. *Correction*, says Quintilian, ought also to have its Bounds.

L. 391. *Silvestres homines sacer interpresque Deorum.*] I think *Heinsius* as unhappy here as in his other Emendations of the Text. What is said in the Sequel, is not indeed connected with what goes before; however 'tis well pursu'd. *Horace* fearing he might discourage *Piso* by what he has been saying of the Difficulties in Poetry, now speaks of the Rewards to those that surmount them, and the Honours paid to the first Poets, as *Orpheus*, *Amphion*, &c.

[*Sacer interpresque Deorum.*] He calls *Orpheus* so, because he was a Divine, and instituted the *Orgia*. *Virgil* styles him *Threicius Sacerdos*. The Hymns that go under his Name, were not made by the ancient *Orpheus*, who liv'd in *Moses's* Time, but by one *Onomachus*, who liv'd in the Time of *Pisistratus*.

L. 392. *Cadibus & visu fædo deterruit.*] *Horace* speaks of an *Orpheus*, who was more ancient than the Expedition of the *Argonauts*. *Palephatus*, a very ancient Author, assures us, that the Fable of *Orpheus*, who by his Harmony drew Tygers and Lyons after him, was invented on his softening the Minds of the *Bacchanalian* Nymphs, and making 'em quit the Mountains, whither they were fled, and where they had spent several Days in tearing Sheep to Pieces.

L. 394.

Dictus & Amphion, Thebana conditor arcis,

395 *Saxa movere sono testudinis, & prece blandâ*

Ducere quò vellet. fuit hac sapientia quondam,

Publica privatis secernere, sacra profanis;

Concubitu prohibere vago; dare jura maritis;

Oppida moliri; leges incidere ligno.

400 *Sic honor & nomen dininis vatibus atque*

Carminibus venit. post hos insignis Homerus,

Tyrtæusque mares animos in Martia bella

Verfibus

L. 394. *Dictus & Amphion, Thebana conditor arcis.*] *Cadmus* built *Thebes* about 1400 Years before the Birth of our Saviour, and 25 Years after 'twas built *Amphion* encompass'd it with Walls, and built a Citadel; and for that, by his Harmony, or according to others, by his Eloquence, he perswaded the Citizens and Peasants, to set their Hands to the Work; 'twas fabled, he rais'd the Citadel and Walls with the sound of his Lyre, and that the Stones leap'd of themselves into their proper Places.

L. 396. *Fuit hac sapientia quondam, publica privatis secernere.*] The first Poets were properly Philosophers, who made use of Poetry the better to insinuate themselves into Men's Minds, and shew them how to distinguish publick and private Good, to govern their Passions, and manage themselves discreetly in their own Affairs, to mind Oeconomy, to build Cities, and obey the Laws.

L. 398. *Maritis.*] As we say marry'd People, Husbands and Wives.

L. 399. *Leges, incidere Ligno.*] The first Laws were written in Verse, and in Verse *Solon* begins his Laws.

Ligno.] On Wooden Tables. The Romans engrav'd theirs on Copper Plates.

L. 400.

Thus when *Amphion* built the *Theban* Wall,
 They feign'd the Stones obey'd his Magick Lute;
 Poets, the first Instructors of Mankind,
 Brought all things to their proper, native Use;
 Some they appropriated to the Gods,
 And some to publick, some to private Ends:
 Promiscuous Love by Marriage was restrain'd,
 Cities were built, and useful Laws were made;
 So ancient is the Pedigree of Verse,
 And so divine a Poet's Function.
 Then *Homer's* and *Tyrtæus'* martial Muse
 Waken'd the World, and sounded loud Alarms.

K

To

L. 400. *Sic honor & nomen divinis vatibus.*] Thus Poetry and Poets acquir'd so much Honour by doing good to Mankind, and by correcting their Errors.

L. 401. *Post hos insignis Homerus.*] Poetry in the second Age took another Course, to elevate Men's Courage, and qualify them to serve their Country, it sung the Deeds of Heroes. *Homer* and *Tyrtæus* began the second Age.

L. 402. *Tyrtæusque.*] He was a School-master, little, ugly, limping, and one ey'd; the *Athenians* gave him by Way of Derision to the *Spartans*, who by Order of *Pythian Apollo* demanded a General of them, to lead them against the *Messenians*, which he did, and was beaten by the *Messenians* in three several Battles. This so reduc'd the *Spartans*, that they were forc'd to lift their Slaves, and promise them the Wives of the Slain. The Kings of *Sparta*, discourag'd by so many Losses, would have return'd home, but *Tyrtæus* repeating some Verses of his at the Head of the Army, so animated the Soldiers that they fell on the Enemy and routed them. Some of these Verses are still extant. This was about 680 Years before Christ.

L. 403.

Verfibus exaequit. dicta per carmina sortes,

Et vita monstrata via est, & gratia regum

405 *Pieriis tentata modis, ludusque repertus,*

Et longorum operum finis: ne forte pudori

Sit tibi Musa lyra solers, & cantor Apollo.

Naturâ fieret laudabile carmen, an arte,

Quasitum est. ego nec studium sine divite venâ,

410 *Nec rude quid profit video ingenium: alterius sic*

Alterâ poscit opem res, & conjurat amicè.

Qui

L. 403. *Dicta per carmina sortes.*] Horace places the Oracles in the second Age of Poetry. *Aristophanes*, with more Reason, puts them in the first: Oracles being more ancient than *Homer*. Perhaps he means, that the first Oracles were deliver'd in Prose, and afterwards in Verse only, which is true.

L. 404. *Et vitæ monstrata via est.*] This has Reference to *Physicks*, and not *Ethicks*. Poetry in the second Age began to explain in Verse the Secrets of Nature. *Vitæ* for *Natura*. Nature that gives Life to all Things.

Et gratia regum pieriis tentata modis.] Poetry then courted the Great.

L. 405. *Ludusque repertus, & longorum operum finis.*] He alludes to the Tragedies and Comedies, play'd on solemn Festivals.

Ne forte pudori.] Which proves *Horace* wrote this Encomium on Poetry, to hinder *Piso's* being shock'd at the Difficulty of it.

L. 407. *Musa lyra solers.*] *Lyra solers* is remarkable; for I think I have always met with *Solers* either alone, or with a Verb.

L. 408.

To Verse we owe the sacred Oracles,
And our best Precepts of Morality;
Some have by Verse obtain'd the Love of Kings;
(Who, with the Muses, ease their weary'd Minds)
Then blush not, noble *Piso*, to protect
What Gods inspire, and Kings delight to hear.

Some think that Poets may be form'd by Art,
Others maintain, that Nature makes them so;
I neither see what Art without a Vein,
Nor Wit without the Help of Art can do,
But mutually they need each other's Aid.

K 2

He

L. 408. *Natura feret laudabile carmen, an arte quaesitum est.*]
He does not forget the grand Question, Whether Poetry comes from Nature or Art. *Horace*, to hinder the *Piso's* trusting wholly to their Genius, determines it, that Nature and Art should always go together. Nature, 'tis true, is the Basis of all, as *Horace* owns in the third and sixth Odes of the IVth Book. Nature alone is preferable to Art alone, but join'd together it makes Perfection. Nature gives a Facility; Art, Method and Safety. *Ars certior quam Natura*, says *Cicero*; and *Longinus* observes, that as free as Nature appears, she does nothing good at a venture, and is no Enemy to Rules. Nature without Art is blind, and Rash; Art without Nature, rude, barren and dry. *Quintilian* has it, *We believe there's nothing perfect, but what is produc'd by Nature, assisted by Art.* Art is never so perfect as when it imitates Nature. Nature never succeeds so well, as when it conceals Art.

L. 410. *Nec rude quid profero Ingenium.*] *Rude Ingenium.*
A Genius, which tho' happy of its self, is always rude when not polish'd by Art.

L. 412.

*Qui studet optatam cursu contingere metam,
 Multa tulit fecitque puer; sudavit & alsit,
 Abstinnit Venere & vino: qui Pythia cantat*

415 *Tibicen, didicit prius, extimuitque magistrum.
 Nunc satis est dixisse, Ego mira poemata pango:
 Occupet extremum scabies: mihi turpe relinqui est,
 Et, quod non didici, sanè nescire fateri.*

Ut praco, ad merces turbam qui cogit emendas;

420 *Assentatores jubet ad lucrum ire poeta*

Dives

L. 412. *Qui studet optatam cursu contingere metam.*] He proves by Examples, that there is nothing where Nature alone suffices, and where there's no Occasion of Art. The Prize-Fighters not only labour'd hard to succeed; they liv'd in a general Abstinence of every thing call'd Pleasure: Are the Poets exempted from this Law of Labour? No Man will ever make a good Poet without it.

L. 413. *Puer.*] They began these Exercises very Young.

L. 414. *Qui Pythia cantat tibicen.*] Horace does not mean Pythick Games, they were then out of Use, but the Players on the Flute in the antient Chorus's of Comedies. When all the Chorus sung, one of them play'd to accompany the Song, who was thence call'd *Choraule*. And after their Songs were done, there was another Player on the Flute, who play'd singly to what was sung singly; and this last was termed *Pythaule*, a Player for Pythian Songs; which were like Poems or Hymns to *Apollo*, sung in the City of *Pytho*. *Diomedes* says, When the Chorus sung, the Players on the Flute accompany'd them with the Flute call'd the Chorus Flute, and answer'd with the Pythick Flute, to the single Songs. These *Pythauls* and *Choraules*, who were of old Part of the Band of Musicians in the dramatick Representations, separated afterwards and play'd by themselves. There were some of these Masters very famous, and of these Horace speaks.

L. 415.

He that intends to gain th' Olympic Prize
Must use himself to Hunger, Heat, and Cold,
Take leave of Wine, and the soft Joys of Love;
And no Musician dares pretend to Skill,
Without a great Expence of Time and Pains;
But ev'ry little busy Scribler now
Swells with the Praises which he gives himself,
And taking Sanctuary in the Croud,
Braggs of his Impudence, and scorns to mend.

A wealthy Poet takes more pains to hire
A flatt'ring Audience than poor Tradesmen do

K 3

To

L. 415. *Didicit prius, extimuitque Magistrum.*] There never was an eminent Player on the Flute, who had not serv'd an Apprenticeship; wherefore since Nature is not sufficient for little Things, how should she suffice for great?

L. 416. *Nunc satis est dixisse, Ego mira poemata pango.*] This Language is but too common now-a-days, and People too apt to think they have no need of reading the Ancients, since they in their own Opinion think they write so well without it.

L. 417. *Occupet extremum scabies.*] An Expression us'd by Children, who at certain Plays cry'd out, *The Mange will take the Hindmost.*

Mihi turpe relinqui est.] While I am studying the Ancients others will get before me, and write Comedies and Tragedies. If I write without Study, let who will learn the Rules, I will say I know them.

L. 419. *Ut praece, ad merces turbam qui cogit emendas.*] Art and Nature are not always enough to make a good Poet; there must be also faithful Friends to tell an Author of his Faults, which are hard to be found by such great Men as the *Piso's*.

Horace

- Dives agris, dives positus in fœnore nummis,
 Si verò est unctum qui recte ponere possit,
 Et spondere levis pro paupere, & eripere atris
 Litibus implicitum; mirabor, si sciet inter-*
 425 *noscere mendacem verumque beatus amicum.*
*Tu seu donâris, seu quid donare voles cui;
 Nolito ad versus tibi factos ducere plenum
 Latitia: clamabit enim, Pulchre, bene, recte;
 Pallescet super his; etiam stillabit amicus*
 430 *Ex oculis rorem; saliet; tundet pede terram.*
*Ut qui conducti plorant in funere, dicunt
 Et faciunt prope plura dolentibus ex animo: sic
 Derisor vero plûs laudatore movetur.*

Reges

Horace compares rich Poets to publick Cryers; as the latter invited People to come and buy their Ware, the former invited Flatterers. He who praises, is the Purchaser.

Cogit.] Convocat, Summons People and Flatterers together.

L. 421. *Dives agris.]* This Verse is repeated in the second Satyr of the first Book.

L. 422. *Si verò est unctum qui recte ponere possit.]* If the rich Poet will treat and lend a poor Brother Poet, 'twill be a Wonder if he knows how to discern the Friend from the Flatterer. Horace makes here *en passant*, a nice Encomium on the Pisto's.

Unctum ponere.] To treat high. *Opsonium* is understood. Martial said to Pomponius,

*Quod tamen grande Sophos clamat tibi turba togata,
 Non tu Pomponi, cœna diserta tua est.*

'Tis

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To persuade Customers to buy their Goods.
 'Tis hard to find a Man of great Estate,
 That can distinguish Flatterers from Friends.
 Never delude your self, nor read your Book
 Before a brib'd and fawning Auditor;
 For he'll commend and feign an Extasie,
 Grow pale or weep, do any thing to please;
 True Friends appear less mov'd than Counterfeit;
 As Men that truly grieve at Funerals
 Are not so loud, as those that cry for Hire.

K 4

Wife

'Tis not thee *Pomponius*, 'tis thy Supper, that is so Eloquent.
Pliny calls such Parasites *Laudicanas*.

L. 423. *Levi pro paupere.*] *Levis*, inconstant, light, perfidious.

L. 425. *Beatus.*] Happy; he who distinguishes the Flatterer from the Friend.

L. 426. *Tu seu donavis, seu quid donare voles cui.*] He advises the elder *Piso* never to read his Verses to a Man to whom he has lately given, or promis'd a Present. A Self-interested Friend will never make a good Critick.

L. 427. *Plenum Latitia.*] Full of Joy for what was given or presented him.

L. 429. *Pallescet super his.*] *Super his*, over and above.

L. 431. *Ut qui conducti plorant in funere.*] *Horace* says there is as much Difference between a Flatterer and a sincere Friend, as between those who are paid for weeping at a Funeral, and those true Friends who weep unfeignedly. The Flatterer praises much more than the Friend, as the hire'd Mourners weep more than those whose Grief is sincere.

L. 433. *Derisor.*] The Banterer for the Flatterer.

L. 433. *Vero laudatore.*] An honest Man who praises what he thinks deserves it, and speaks from his Conscience.

L. 434.

Reges dicuntur multis urgere culullis,

- 435 *Et torquere mero, quem perspexisse laborent,
An sit amicitia dignus. si carmina condes,
Nunquam te fallant animi sub vulpe latentes.*

*Quintilio si quid recitares, corrige, sodes,
Hoc, aiebat, & hoc: melius te posse negares,*

- 440 *Bis terque expertum frustra; delere jubebat,
Et male tornatos incudi reddere versus:
Si defendere delictum, quam vertere, malles;
Nullum ultra verbum, aut operum insumebat inanem,
Quin sine rivali teque & tua solus amares,*

Vir

L. 434. *Reges dicuntur multis urgere culullis.*] A Poet should do like great Lords, who drink a Man up to a Pitch, to see if he betrays a Secret in his Cups, before they trust him with one; otherwise he will be apt to mistake Flatterers for true Friends. *Tiberius* put his Confidants to this drunken Tryal.

L. 437. *Nunquam te fallant animi sub vulpe latentes.*] *Horace* alludes to the Fable of the Fox and the Raven, quoted by *Nannius* in his Commentaries. *Monsieur de la Fontaine* has taken care not to forget it, and has surpass'd the Ancients, in its Simplicity and Gaiety.

L. 438. *Quintilio si quid recitares.*] The Poet *Quintilius Varius*, a Relation and intimate Friend of *Virgil* and *Horace's*. The latter addresses the VIIth Ode of the first Book to him, and mourns his Death in the XXIVth Ode. He had been dead some Time when this Epistle to the *Piso's* was written, for which Reason he says, *Recitares, jubebat, sumebat*, Terms never us'd but of a Person that is dead.

L. 440. *Delere jubebat.*] When an Author has try'd and cannot correct a Place, he thinks he may let it go; but *Quintilius*

Wife were the Kings, who never chose a Friend
 'Till with full Cups they had unmask'd his Soul,
 And seen the Bottom of his deepest Thoughts;
 You cannot arm your self with too much Care
 Against the Smiles of a designing Knave.

Quintilius (if his Advice were ask'd)

Would freely tell you what you should correct,
 Or (if you could not) bid you blot it out,
 And with more Care supply the Vacancy;
 But if he found you fond, and obstinate,
 (And apter to defend than mend your Faults)
 With Silence leave you to admire your self,
 And without Rival hug your darling Book.

The

tilius was in such a Case for blotting it out; a Piece of Cru-
 elty the Moderns are seldom guilty of.

L. 441. *Et male tornatos incudi reddere versus.*] *Horace* is
 blam'd for making use of two Figures in the same Verse;
 but it happens that he uses one only, for tho' he mentions
 the Anvil, the Figure is one, and that is the Working of
 the Iron. *Propertius* in the last Elegy of the II^d Book,
 says the same.

*Incipe jam angusto Versus componere torno,
 Inque tuos Ignes, dure Poeta, veni.*

L. 442. *Si defendere delictum, quam vertere, malles.*] Authors
 very often are fond of those Places which are most liable to
 Exception. They are their *Favourites*, and if you will take
 their Words, the best of their Works.

L. 444. *Quin sine rivali.*] And they admire them as often
 without Rivals.

L. 445.

445 *Vir bonus & prudens versus reprehendit inertes;*

Culpabit duros, incommis allinet atrum

Transverso calamo signum; ambitiosa recidet

Orna-

L. 445. *Vir bonus & prudens versus reprehendit inertes.*] These five Verses are admirable, and include almost all that the Rhetoricians have said of Criticism, which consists of three Things, adding, retrenching and altering.

L. 445. *Versus reprehendit inertes*] There are few Pieces to be met with now-a-days, without all the Faults Horace collects in these five Verses; but the Faults of the greatest Writers are only worth taking Notice of, because their very Faults may be imitated as well as their Beauties: Suppose Monsieur Corneille had given his fine Tragedy of Pompey to Quintilius to examine; may we not conclude, that in the III^d Scene of the II^d Act, when Cleopatra says,

Je connois ma portée, & ne prens point le change.

He would have thought this Verse *iners*, poor, weak and mean, as well as those that follow in the III^d Scene of the III^d Act.

Cæf. Comme a-t-elle reçu les offres de ma flamme?

*Ant. Comme n'osant la croire, & la croyant dans l'ame,
Par un refus modeste & fait pour inviter,
Elle s'en dit indigne, & la croit meriter.*

As one that durst not believe what she did believe in her Soul. By a modest Refusal, she said she was unworthy of a Passion, which she thought she deserv'd. These Verses are flat and affected; very far from the Character of Mark Antony, and Tragedy. The Language is mean, and only fit for a Life-guard-Man.

L. 446. *Culpabit duros.*] Verses may be hard either for the Words, or the Things; the last is the greatest Fault. Monsieur Corneille has been guilty of it in these:

*Les Princes ont cela de leur haute naissance,
Leur ame dans leur sang prend des impressions,
Qui dessous leur vertu rangent leurs passions.*

Tis

The prudent Care of an impartial Friend
Will give you notice of each idle Line,
Shew what sounds harsh, and what wants Ornament,
Or where it is too lavishly bestow'd;

Make

'Tis hard and shocking to say, *The Soul takes Impressions of Virtue in the Blood*, which is as contrary to the *Ethicks*, as the *Theology* of the Pagans: Of the same kind is, what *Cæsar* says in the II^d Scene of the III^d Act.

*Et qui verse en nos cœurs, avec l'ame & le sang,
Et la haine du nom, & le mépris du rang.*

Rome did not instil into a Roman the Soul and Blood.

Incomitis allinot atrum.] *Quintilius* would have set this Mark as without Grace and Ornament, on what *Achoree* says in the II^d Scene of the II^d Act, speaking of *Pompey* who was just expir'd:

*Et tient la trahison, que le Roy leur prescrit,
Trop au dessous de luy pour y prêter l'esprit.
Sa vertu dans leur crime augmente ainsi son lustre,
Et son dernier soupir est un soupir illustre.*

'Tis subtil, affected, without Grace, and is faulty in the Turn and Expression.

L. 447. *Transverso calamo signum.*] He would draw a Line quite cross it, which the *Latins* and *Greeks* call *obelum*, he would strike it out.

Ambitiosa recidet ornamenta.] Such emphatical Ornaments are censur'd, and what *Achoree* says on *Pompey's* Head, would I doubt not have been condemn'd by *Quintilius*. 'Tis in the III^d Scene of the III^d Act.

*A ces mots Achille découvre cette teste ;
Il semble qu'à parler encore elle s'appreste,
Qu'à ce nouvel affront, un reste de chaleur
En sanglots mal formés exhale sa douleur.
Sa bouche encore ouverte, & sa vue égarée
Rappellent sa grande ame à peine séparée, &c.*

Does

Ornamenta ; parum claris lucem dare coget ;
 Arguet ambigüe dictum ; mutanda notabit ;
 450 Fiet Aristarchus : nec dicet, cur ego amicum
 Offendam in nugis ? ha nuga seria ducent

In

Does not Monsieur *Corneille* amuse himself a little unseasonably, in painting the Grimaces of this Head : The Ornament, to use *Horace's* Term, is *ambitious* ; the Image has nothing in it noble or natural.

L. 448. *Parum claris lucem dare coget.*] Obscurity is the greatest Vice in a Discourse. *Photius* talks very obscurely, when he says to *Ptolomy*, in the first Scene of Monsieur *Corneille's Pompey* :

*Le choix des actions ou mauvaises, ou bonnes,
 Ne fait qu'aneantir la force des couronnes.*

He means, That the Virtue which inclines Kings to good Actions, rather than bad, weakens their Power ; but says only, That the Choice of Actions, either good or bad, weakens the Power of Kings, which is very dark.

L. 449. *Arguet ambigüe dictum.*] Ambiguity, says *Quintilian*, must above all things be avoided.

Mutanda notabit] He will at last mark exactly whatever is to be alter'd. *Quintilian* declares, That adding and retrenching are easiest in Correction, altering very difficult. *Sed facilius in his simpliciusque judicium qua replenda vel dejicienda sunt, &c.* 'Tis easiest and soonest done, when we have only to add or to retrench ; but when we must bring down what is too lofty, reduce what is too abounding, place aright what is out of its Order, gather together what is dispers'd, and abridge what is too long ; this is a double Trouble, for we must condemn what has pleas'd, and find out that which escap'd us. *Mutanda* does not here signifie to change the Place only, but also the Alterations *Quintilian* speaks of: Perhaps what *Cesar* says in the III^d Scene of the IVth Act, would have been alter'd by *Quintilius* ?

*M'ont rendu le premier & le Maistre du monde.
 C'est ce glorieux titre à present effectif
 Que je viens ennoblir par celui de captif ;*

Heureux

Of the Art of Poetry. 141

Make you explain all that he finds obscure,
And with a strict Enquiry mark your Faults ;
Nor for these Trifles fear to lose your Love ;
Those things which now seem frivolous and slight,

Will

*Heureux si mon esprit gagne tant sur le vôtre,
Qu'il en estime l'un, & me permette l'autre.*

Cesar would hardly have said, *He had made the glorious Title* he had acquir'd of *Master of the World* more noble by that of *Slave*. His Courtship would certainly have been more worthy of so glorious a Title ; and I can scarce think *Quintilius* would have suffer'd what he adds afterwards :

*Mais las ! contre mon feu mon feu me sollicite.
Si je veux estre à vous, il faut que je vous quitte.*

Or what *Cleopatra* says in the Ist Scene of the IId Act.

*Et si jamais le ciel favorisoit ma couche
De quelque rejeton de cette illustre souche,
Cette heureuse union de mon sang & du sien
Uniroit à jamais son destin & le mien.*

Which offends Modesty, and is very far from the Discretion of *Virgil*, who does not make *Dido* speak so freely 'till after Consummation, and when there was no need of Ceremony.

L. 450. *Fiet Aristarchus.*] *Aristarchus* was a very great Critick, who liv'd in the Reign of *Ptolomy Philadelphus*, and was Contemporary with *Callimachus* ; he wrote above four-score Volumes of Commentaries on *Homer*, *Aristophanes*, and all the other Greek Poets : He revis'd and corrected *Homer*, which Work is lost, with the rest of his Criticisms, which were so nice and penetrating, that he was commonly call'd the *Diviner*, on Account of his great Sagacity.

Cur ego amicum offendam in nugis.] The usual Language of Flatterers : Why shall I offend my Friend for Trifles, by telling him his Verses are not good ?

L. 451. *Ha nuga seria ducent in mala.*] *Horace* replies very well, What you call Trifles will be fatal to the Poet, whom you abuse by concealing your true Sentiments from him.

L. 452.

In mala derisum semel, exceptumque sinistro.

Ut mala quem scabies, aut morbus regius urget,

Aut fanaticus error, & iracunda Diana;

455 *Vesanum tetigisse timent fugiuntque poetam,*

Qui sapiunt: agitant pueri, incautique sequuntur.

Hic, dum sublimes versus ructatur, & errat,

Si veluti morulis insentus decedit auceps

In puteum, foveamue; licet, succurrite, longum

460 Gla-

L. 452. *Derisum semel, exceptumque sinistro.*] This Verse will bear a double Signification. As *when the World*, or as *when you shall once make a Fool of him*: The first Construction seems to me to be wrong. Horace is not here talking of the Evils which will happen to this ill Poet, after the Publick has made a Fool of him; but of those that shall happen to him, after his flattering Friend has made a Fool of him, by deceiving him with false Praise; he would prove that it is the Cause of all his Misfortunes, because if he talk'd sincerely to him at first, he might have cur'd him of his Itch of Poetry.

L. 453. *Ut mala quem scabies.*] He terms that Poetical Itch, *mala Scabies*, which Celsus calls *fera Scabies*, the most dangerous Leprosy.

Morbus regius.] *Morbus arquatus*, the Jaundice. Lucretius:

Lurida præterea sunt quæcumque tuentur Arquati.

Every Thing looks yellow to those that have the Jaundice: 'Twas call'd the *Royal Disease*, because 'twas said there was no Remedy for it, but to live the Life of a King.

L. 454. *Aut fanaticus error.*] *The Fanaticks*, that is, the *Demoniacks*. *Aut iracunda Diana*, *Those stricken by Diana*, that is,

Will be of serious Consequence to you,
When they have made you once Ridiculous.

A mad Dog's Foam, th' Infection of the Plague,
And all the Judgments of the angry Gods,
We are not all more heedfully to shun,
Than Poetasters in their raging Fits,
Follow'd and pointed at by Fools and Boys,
But dreaded and proscrib'd by Men of Sense:
If (in the Raving of a Frantick Muse)
And minding more his Verses than his Way,
Any of these should drop into a Well,
Tho' he might burst his Lungs to call for help,

No

is, Lunatics. The Ancients believ'd all Diseases infectious.
L. 456. *Incautique sequuntur.*] *Incanti*, the Imprudent,
who don't see to what Danger they expose themselves, in
following a Madman.

L. 457. *Hic, dum sublimis versus ructatur.*] *Sublimes*, those
he thinks the most *Sublime*; or *sublimes*, which he makes
looking up to Heaven, as if he would from thence fetch his
Enthusiasm: Wherefore it has also been read *sublimis*, with
Reference to the Poet. *Sublimis, μετεωρος*, Who goes looking
up to Heaven; but *sublimes versus* seems to me to be better.
Horace diverts himself with describing the Frenzy of a Poet,
whom Flatterers have made mad.

L. 457. *Ructatur.*] He Vomits them; the Sophist *Aristides*
said to an Emperor, *We are not some of those who vomit up*
their Writings, but those who make them.

L. 459. *Succurrite, longum clamat.*] By this *longum clamat*,
Horace shews the Custom of those Cripples that beg'd on the
High-Way, pronouncing the Word *succurrite*, but drawling

460 *Clamet, io eives; non sit qui tollere curet.*

Siquis curet opem ferre, & demittere funem;

Quis scis, an prudens huc se dejecerit, atque

Servari nolis? dicam; Siculique poeta

Narrabo interitum. Deus immortalis haberi

465 *Dum cupit Empedocles, ardentem frigidus Ætnam*

Infiluit. sit jus, liceatque perire poetis.

Invitum qui servas, idem facit occidenti.

Nec semel hoc fecit; nec si retractus erit, jam

Fiet

it out so, that they made it last half an Hour: Our Beggars understand this Way perfectly well. *Longum* has been Interpreted from a far, very loud; but I take it to be a long while.

L. 462. *Qui scis, an prudens huc se dejecerit.*] There's no Folly of which an ill Poet is not capable.

L. 463. *Siculique Poëta narrabo interitum.*] The Death of Empedocles at Agrigentum, Gergenti, a Town in Sicily.

L. 465. *Dum cupit Empedocles, ardentem frigidus Ætnam infiluit.*] Empedocles, a great Philosophical Poet, who wrote three Books of the Nature of Things quoted by Aristotle: He also wrote on Xerxes's Expedition; but his Daughter or Sister burnt that Piece: He flourish'd about 450 Years before Christ. Lucretius has a Fine Encomium on him, in his 1st Book.

*Nil tamen hoc habuisse viro præclarus in se,
Nec sanctum magis, &c.*

The Story of his flinging himself into Mount *Ætna*, is only grounded on one of Empedocles's Shoes, found near a Gap of that Mountain; and 'twas said the fiery Vortex's whirl'd him into it. *Timæus* assures us Empedocles dy'd in *Peloponnesus*; and

No Creature would assist or pity him,
 But seem to think he fell on purpose in.
 Hear how an old *Sicilian* Poet dy'd ;
Empedocles, mad to be thought a God,
 In a cold Fit leap'd into *Ætna's* Flames.
 Give Poets leave to make themselves away,
 Why should it be a greater Sin to kill,
 Than to keep Men alive against their Will ?
 Nor was this Chance, but a delib'rate Choice ;
 For if *Empedocles* were now reviv'd,
 He would be at his Frolick once again,
 And his Pretensions to Divinity :
 'Tis hard to say whether for Sacrilege,
 Or Incest, or some more unheard of Crime,

L

The

and *Neanthes* of *Cyzicum* reports, that falling out of a Coach he broke his Leg and dy'd.

L. 465. *Ardentem frigidus Ætnam.*] The Word *frigidus* has been variously expounded ; some pretend *Horace* means *Mad* by it, and others *Cold*. The first Exposition is the worst, the second bad enough ; there being little *cold Blood* in so desperate an Action. By *Frigidus*, *Horace* would describe all the Extravagance of a Madman, who to get the Name of a God, seeks a Death which he's afraid to find ; He would be a God, and he dies with Fear.

L. 467. *Invitum qui servat, idem facit occidenti.*] There's no likelihood *Horace* should say this in general : The Maxim would be too extravagant ; he doubtless speaks only of Poets, *invitum Poëtam*. Others that fall into Melancholy may be cur'd ; 'tis to be hop'd they will grow wiser, as it happen'd to *Damaspippus*, whom *Stertinius* hinder'd from flinging

Fiet homo, & ponet famosa mortis amorem.

470 *Nec satis apparet, cur versus factitet; utrum*

Minxerit in patrios cineres, an triste bidental

Moverit incestus: certe furit, ac velut ursus,

Obiectos cavea valuit se frangere clatros,

Indoculum doctumque fugat recitator acerbis.

475 *Quem verò arripuit, tenet, occiditque legendo,*

Non missura cutem, nisi plena cruoris, hirudo.

flinging himself into the Tiber, as Horace himself writes in the III^d Satyr of the II^d Book.

Solatus iussit sapientem, &c.

But as for Poets there's no hope of them, their Madness is desperate, they are incurable, and to be given over.

L. 459. *Et ponet famosa mortis amorem.*] Tho' the Poet may be hinder'd from destroying himself once, it would still run in his Head, and he would attempt it again. *Famosa mors*, a Death that will make the World talk of him.

L. 470. *Nec satis apparet, cur versus factitet.*] What Crime must that Man be guilty of, who has so drawn down the Vengeance of the Gods, as to be possess'd with the Fury of making Verses. Horace talks of bad Poets as People generally do of the Wretched, He must have done some horrid Thing, &c.

L. 471. *Minxerit in patrios cineres.*] 'Twas very profane among the Ancients to piss in a holy Place. Persius in his Ist Satyr:

*Pinge duos angues; pueri, sacer est locus, extra
Mente -----*

Paint two Snakes on the Wall, the Place, Children, is sacred, go piss without; but 'twas a double Profanation to piss on a Lamb, and a horrible Sacrilege to piss on the Tomb of ones' Father, or Ancestors.

An

Of the Art of Poetry. 147

The Rhiming Fiend is sent into these Men;
But they are all most visibly possess'd,
And like a baited Bear, when he breaks loose,
Without Distinction seize on all they meet;
None ever scap'd that came within their Reach,
Sticking, like Leeches, 'till they burst with Blood,
Without Remorse insatiably they read,
And never leave 'till they have read Men dead.

An triste bidental moverit incestus.] When a Place was stricken with Thunder or Lightning, 'twas thought to be devoted to Consecration, and the Diviners went immediately and sacrific'd a young Sheep there; then they enclos'd it with Stakes, a Line, or a Wall, and from that Moment 'twas sacred: 'Twas call'd *Bidental*, from *Bidentis*, the Name of the Sheep there sacrific'd: 'Twas Sacrilege to remove its Bounds, *movere Bidental*. If a dead Man was stricken with Thunder or Lightning, he was not to be burnt by Numa's Law, he was to be bury'd in the same Place. *Perfius* calls even the Man that's Thunder-struck *Bidental*.

*An quia non fibris ovium, Ergennâque jubente,
Triste jaces laevis, evitandumque bidental.*

L. 472. *Incestus.*] As the Ancients were wont to say *Chaste* for Pious, so they also said *Incestus* for Impious.

F I N I S.

The first thing that I observed when I came to the
place was the great number of people who were
there. They were all of different ages and
sexes, and they were all very friendly to me.
They told me that they had been there for
many years, and that they had never seen
any other people before. They also told me
that they had been there for a long time, and
that they had never seen any other people
before.

They also told me that they had been there for
a long time, and that they had never seen
any other people before. They also told me
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